

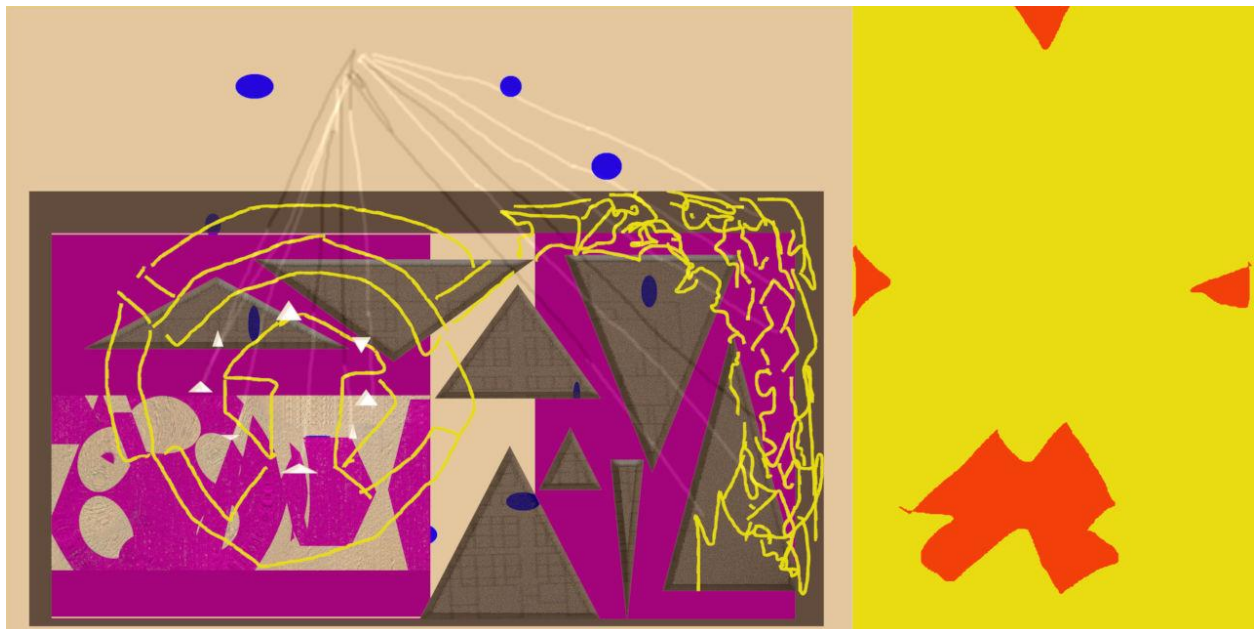
Diaskhara 136

NEO SPACE DRAWING PROJECTs

Or illustrations for the Green Box

From Janus to Now.

Edwin VanGorder



Duchamp

In Advance of the Broken Arm

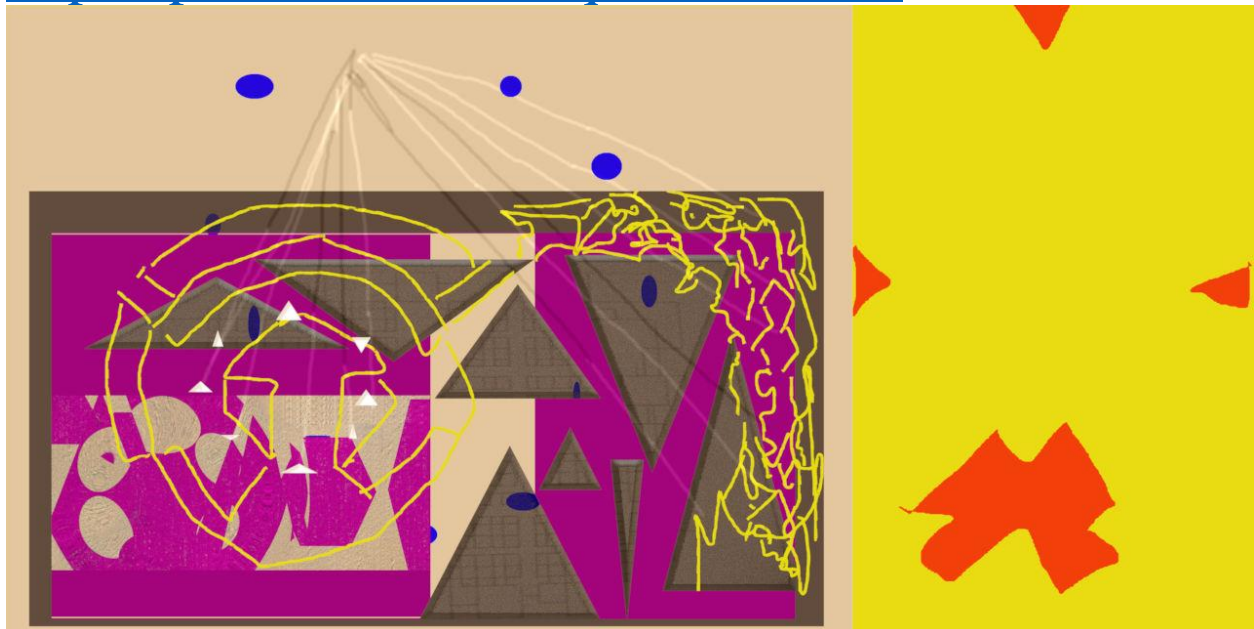
It may have appealed to Duchamp as being over designed, the blade looks to hold more than the structure of the handle and shaft can maintain but it is very aesthetic looking, art for art's sake...



[Lisa](#)

Retweeted your reply
the idea that a three dimensional form becomes the
"plan" of the next dimension and so forth allow the
valise to show the glass suddenly looking from
center like the Wright flight box his project finds
paradigm linking Phaedrus to Janus or beginning of
flight = end(s) of history

<https://pic.twitter.com/3qwwvMHkbL>



247o10

250s3



247o6



247o9

The following are files 247 b1 thru k1

250s3

Resources

https://www.youtube.com/watch?v=HL7DEkXV_60

<https://www.quantamagazine.org/the-black-hole-information-paradox-comes-to-an-end-20201029/>

<https://www.quantamagazine.org/supercomputer-simulations-reveal-the-power-inside-a-supernova-20210121/>

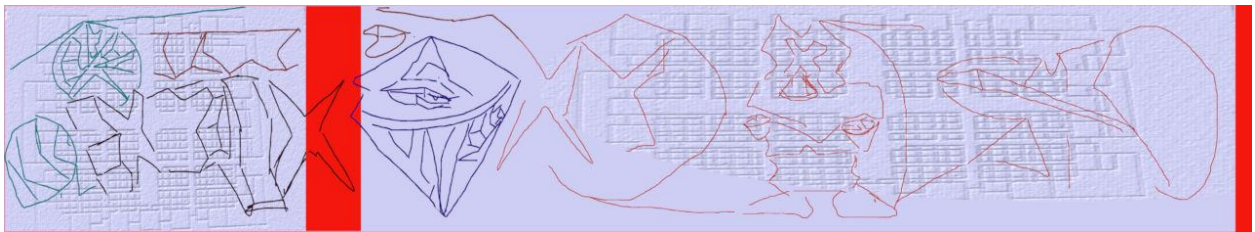
Quantum

<https://arstechnica.com/science/2021/01/a-curious-observers-guide-to-quantum-mechanics-pt-3-rose-colored-glasses/>

true false vacuum decay

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Odderon best article

https://www.livescience.com/ultra-rare-odderon-particle-detected.html?utm_source=notification

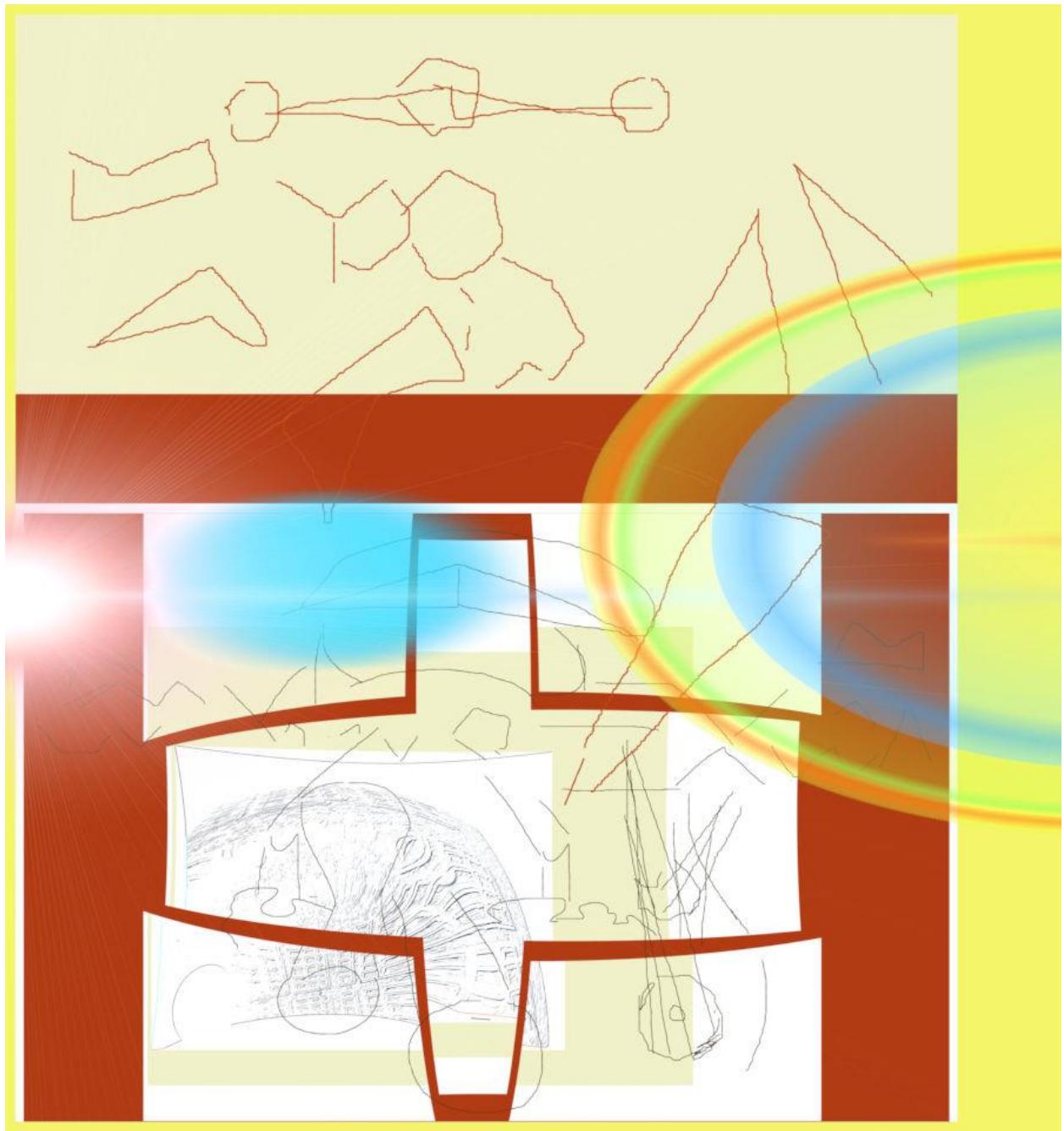
<https://www.livescience.com/28126-other-particles-beyond-higgs.html>

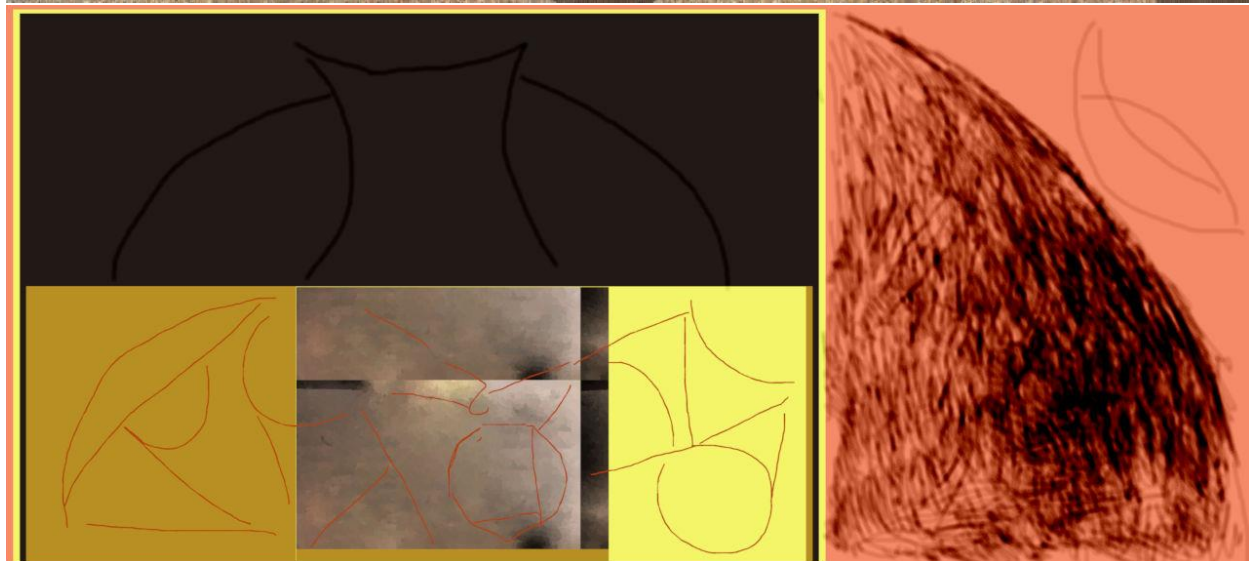
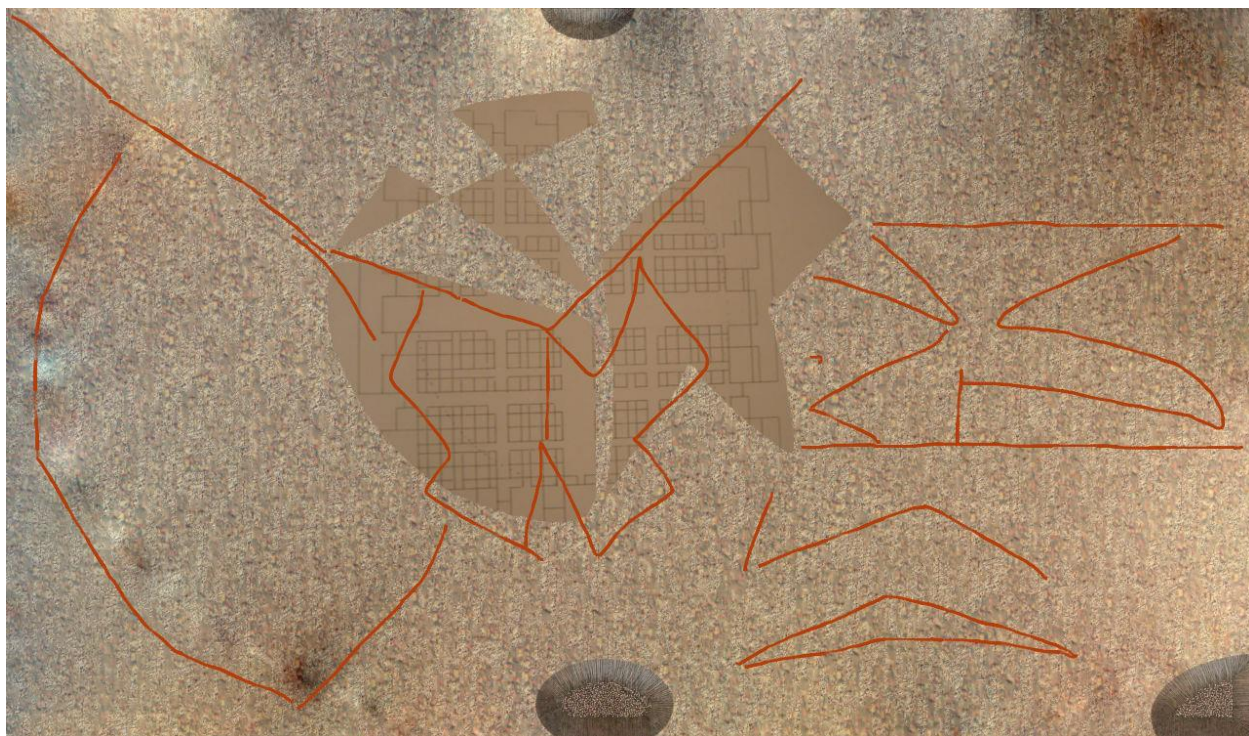
<https://scitechdaily.com/octo-tiger-breakthrough-astrophysics-code-rapidly-models-stellar-collisions/>

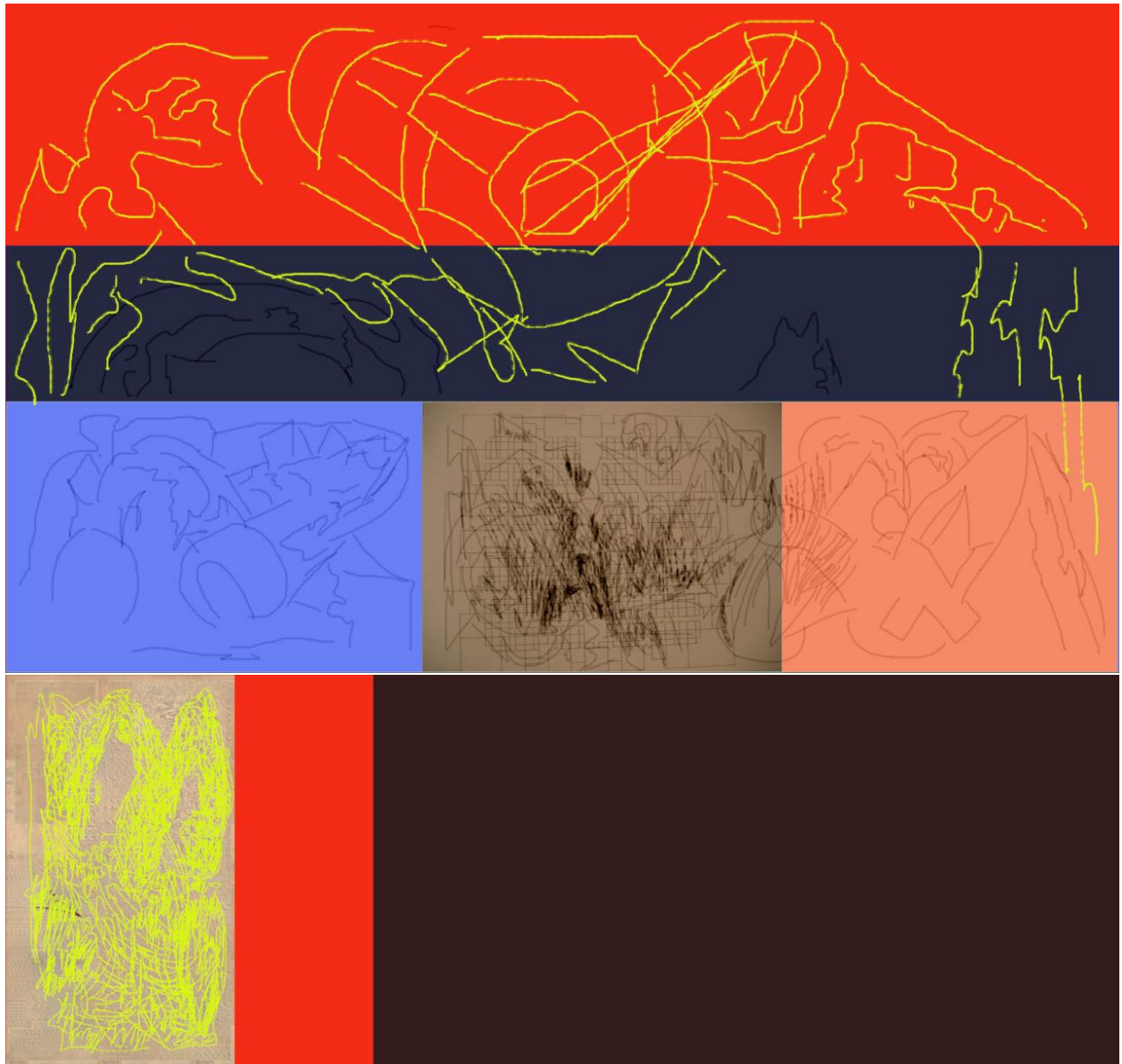
<https://www.nasa.gov/feature/jpl/astronomers-release-new-all-sky-map-of-milky-way-s-outer-reaches>

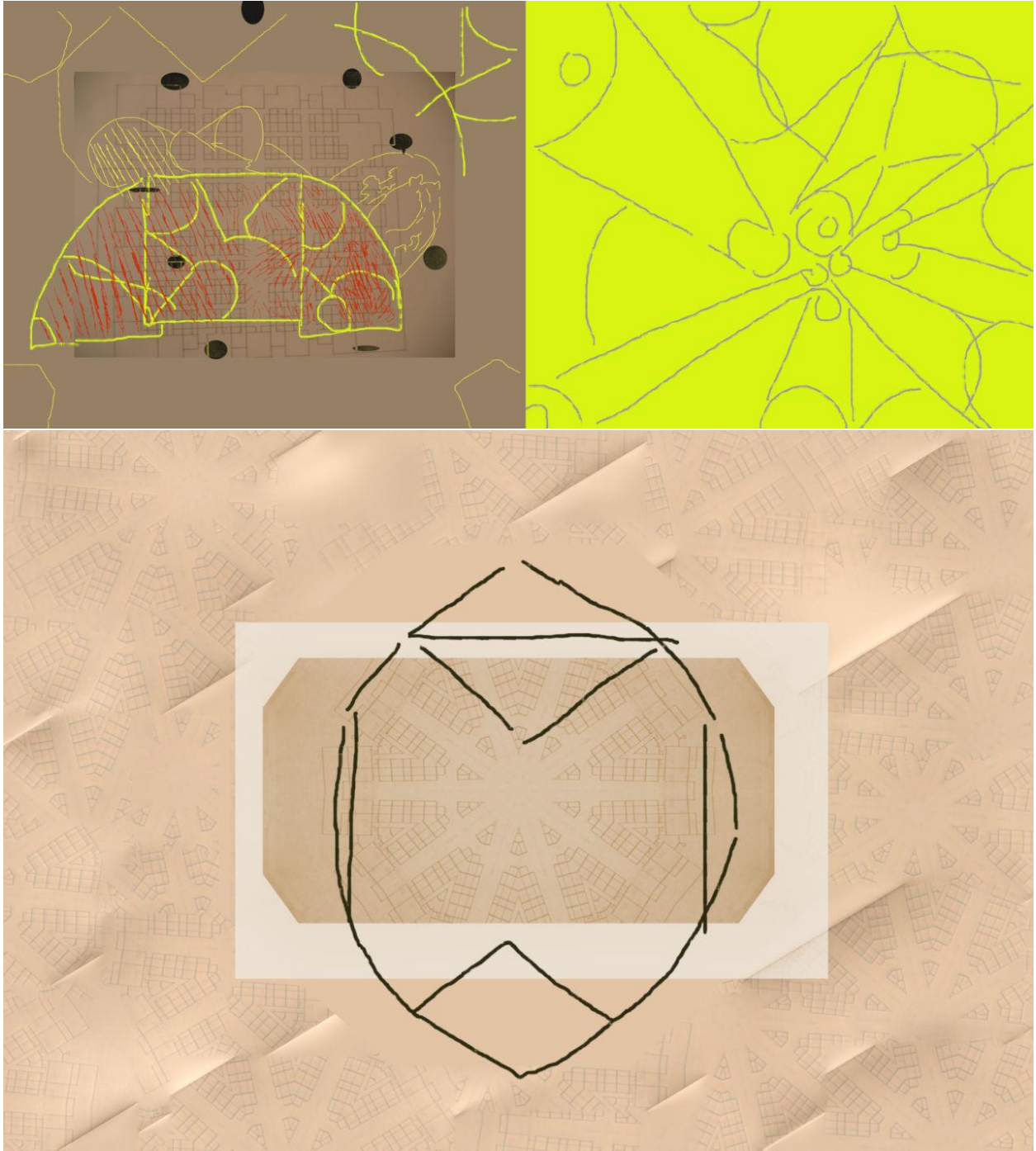
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<https://www.sciencealert.com/what-is-the-higgs-field>



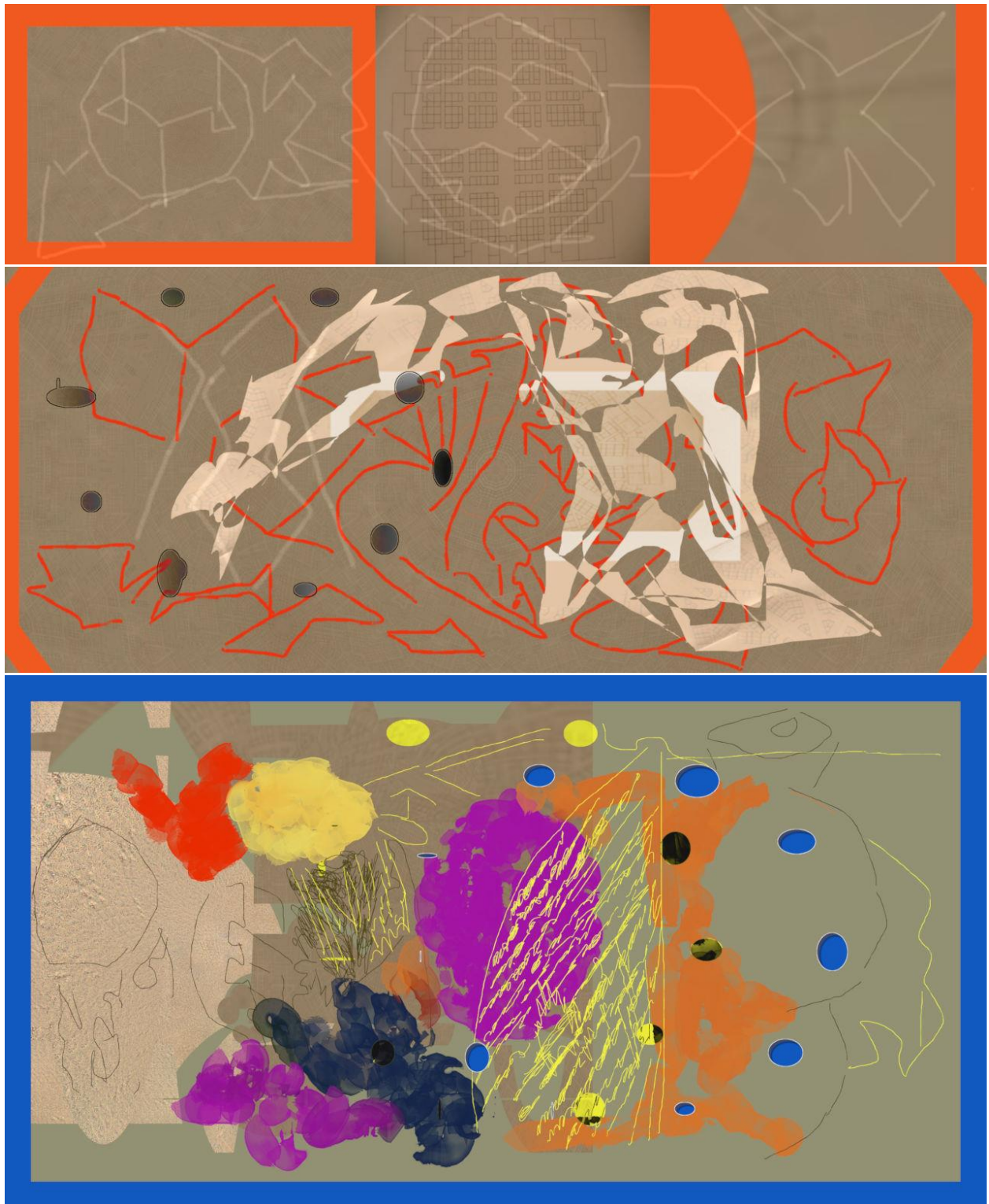


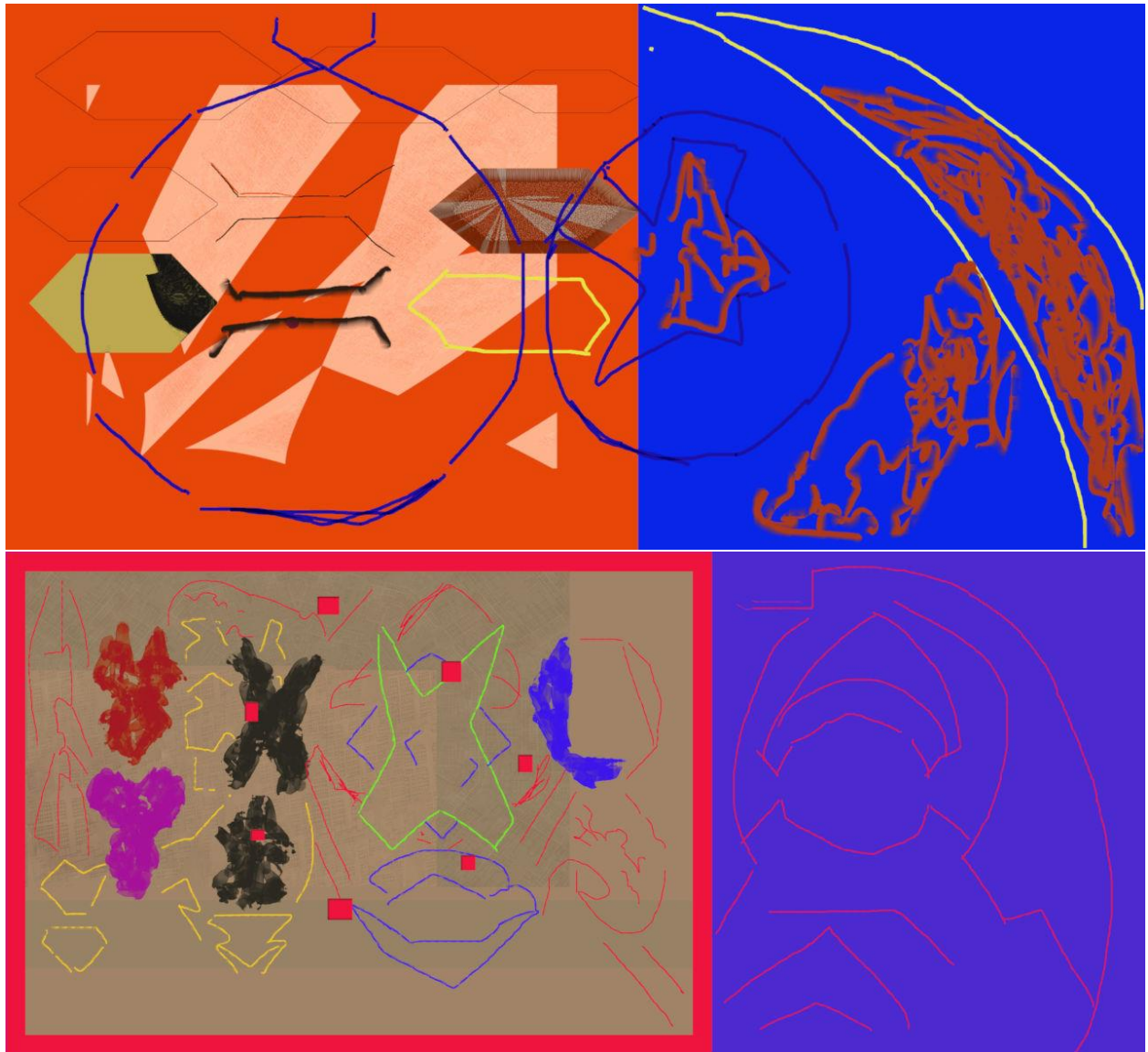


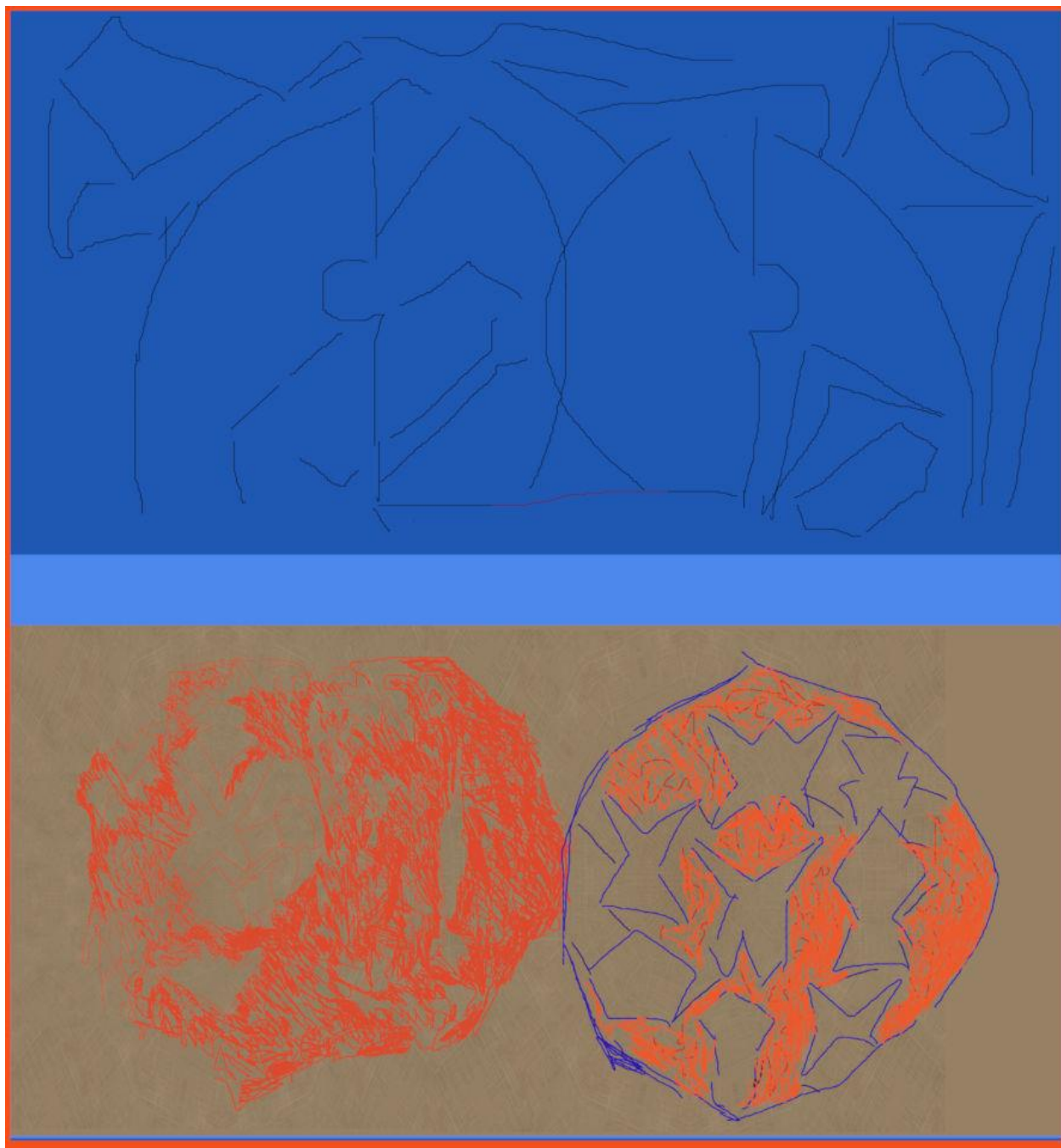


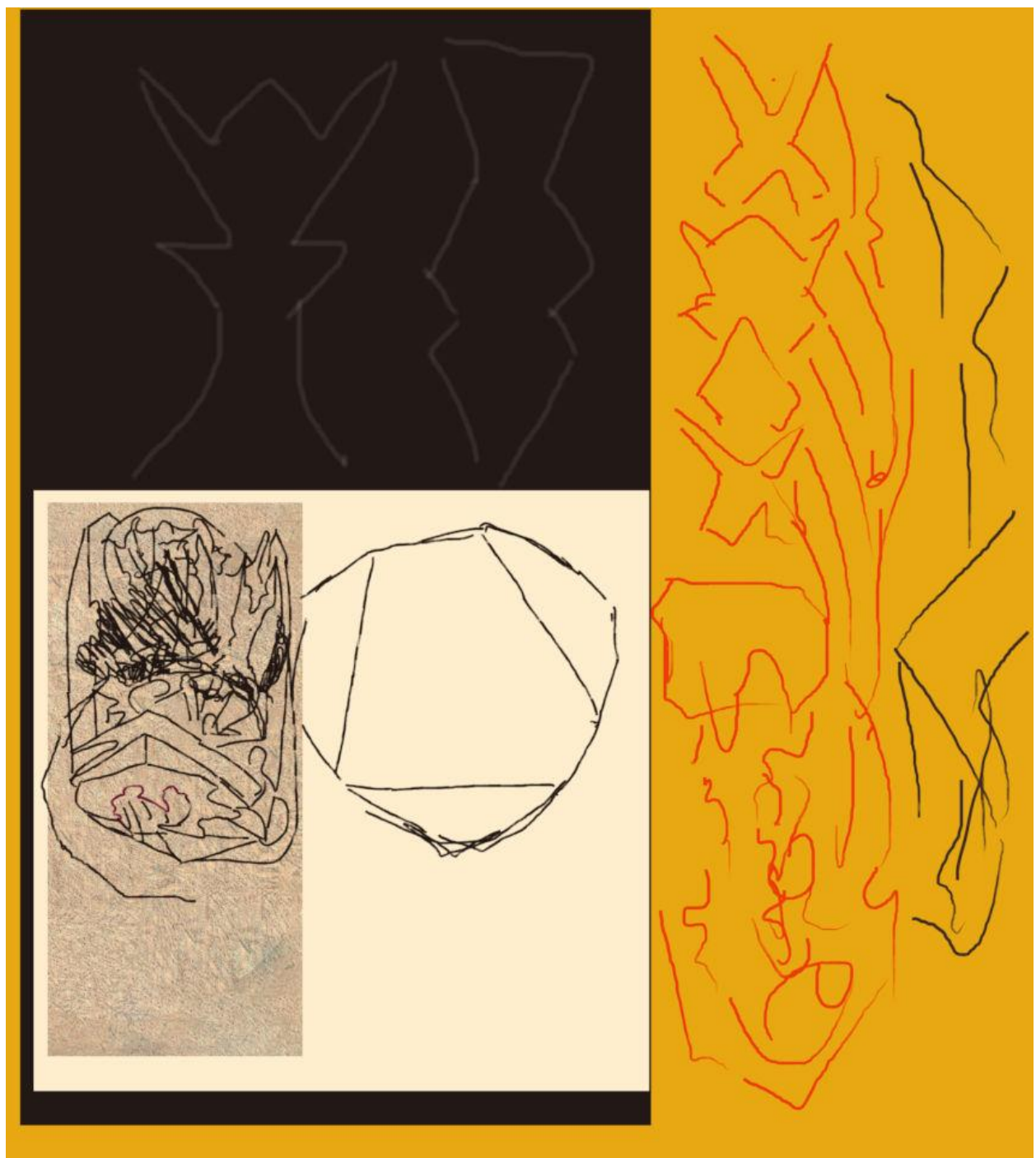


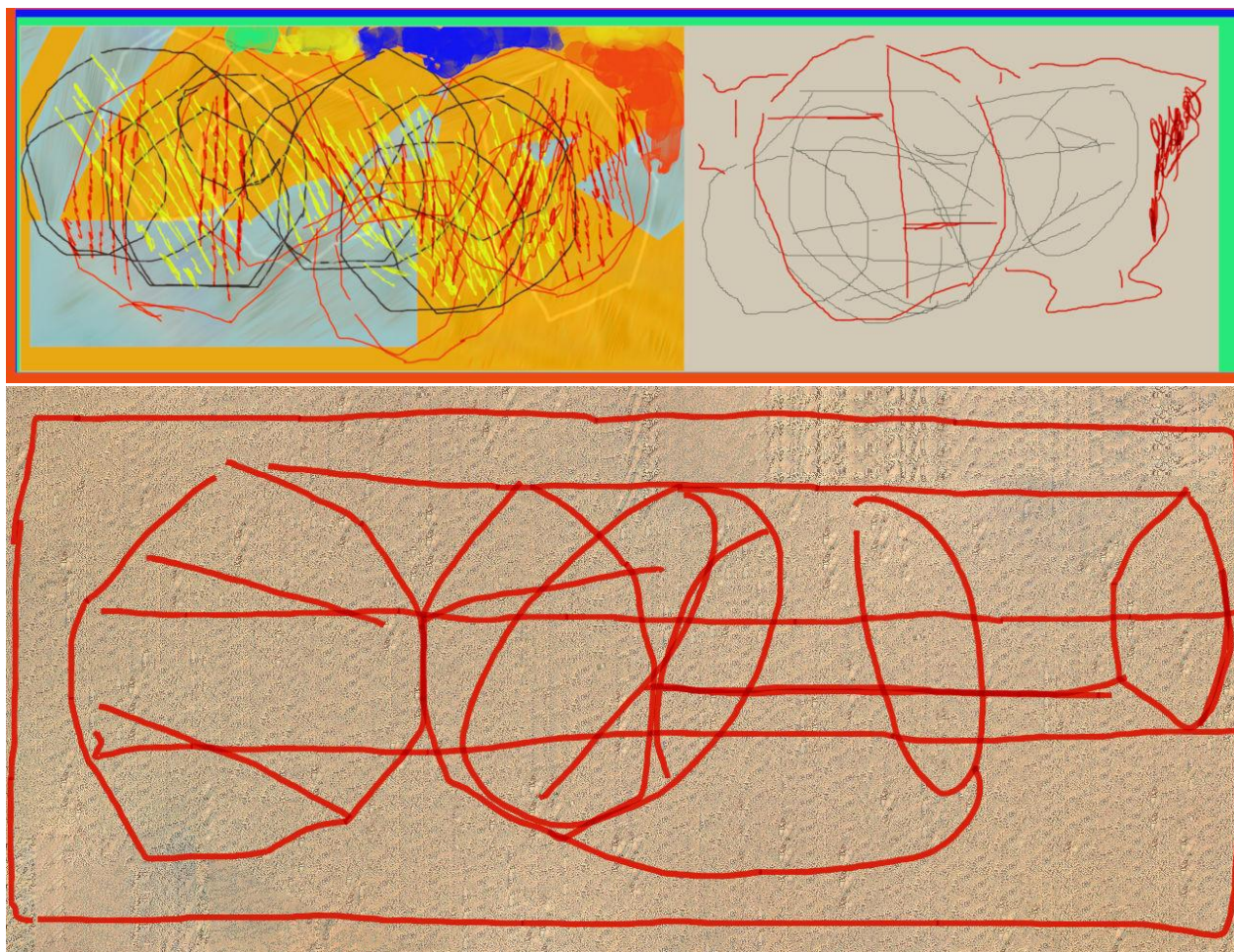


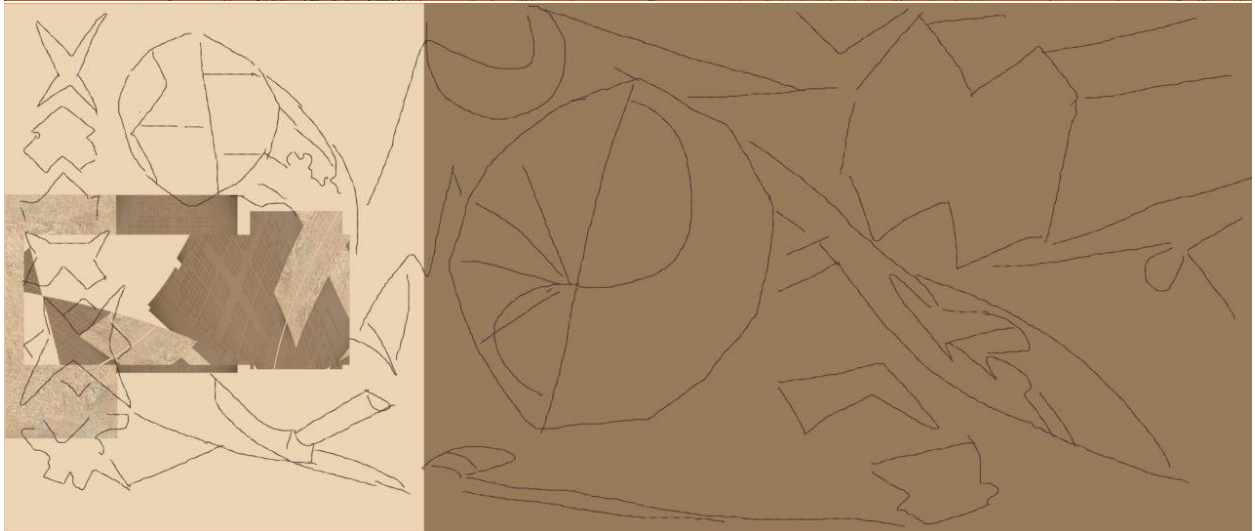


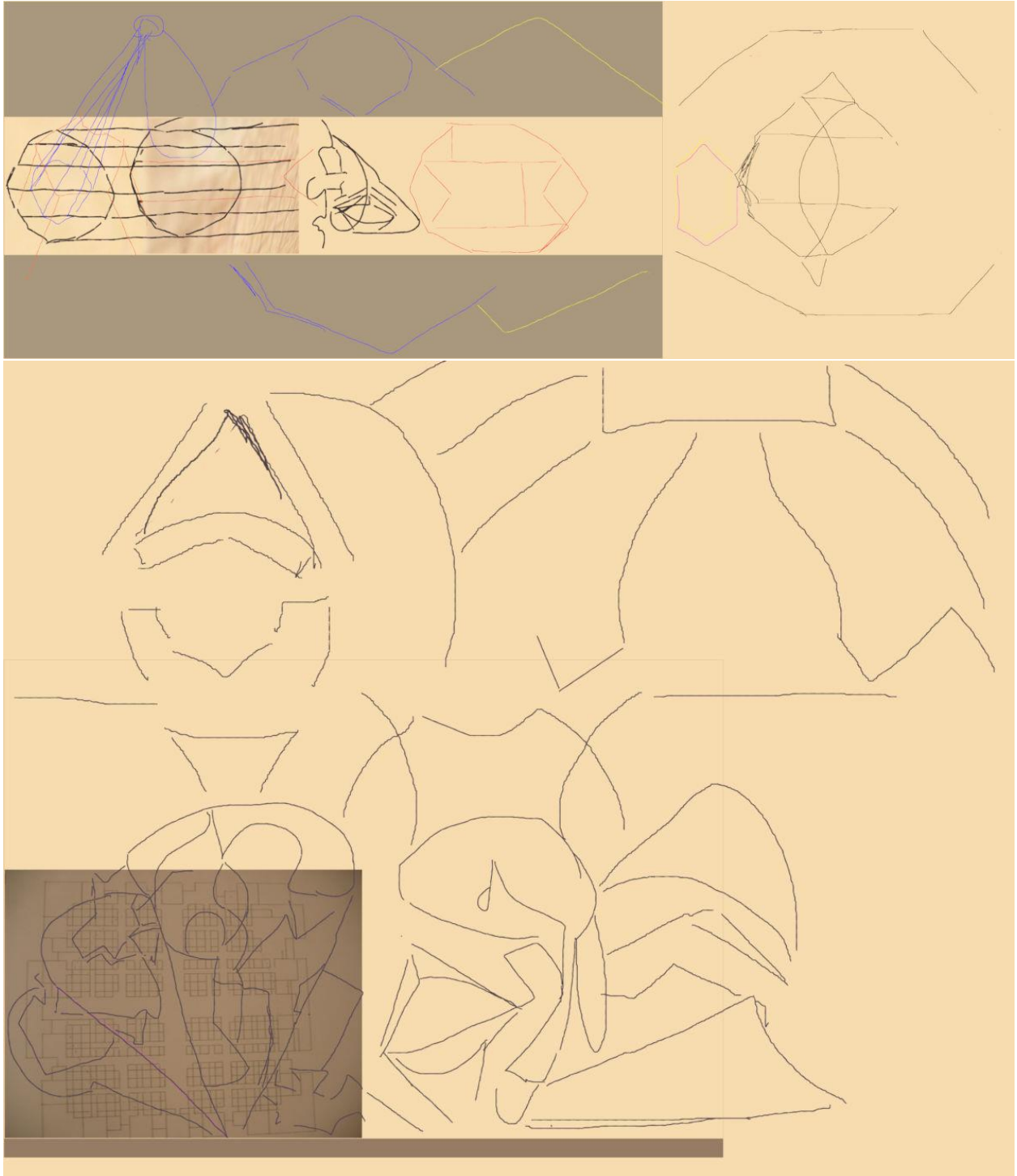


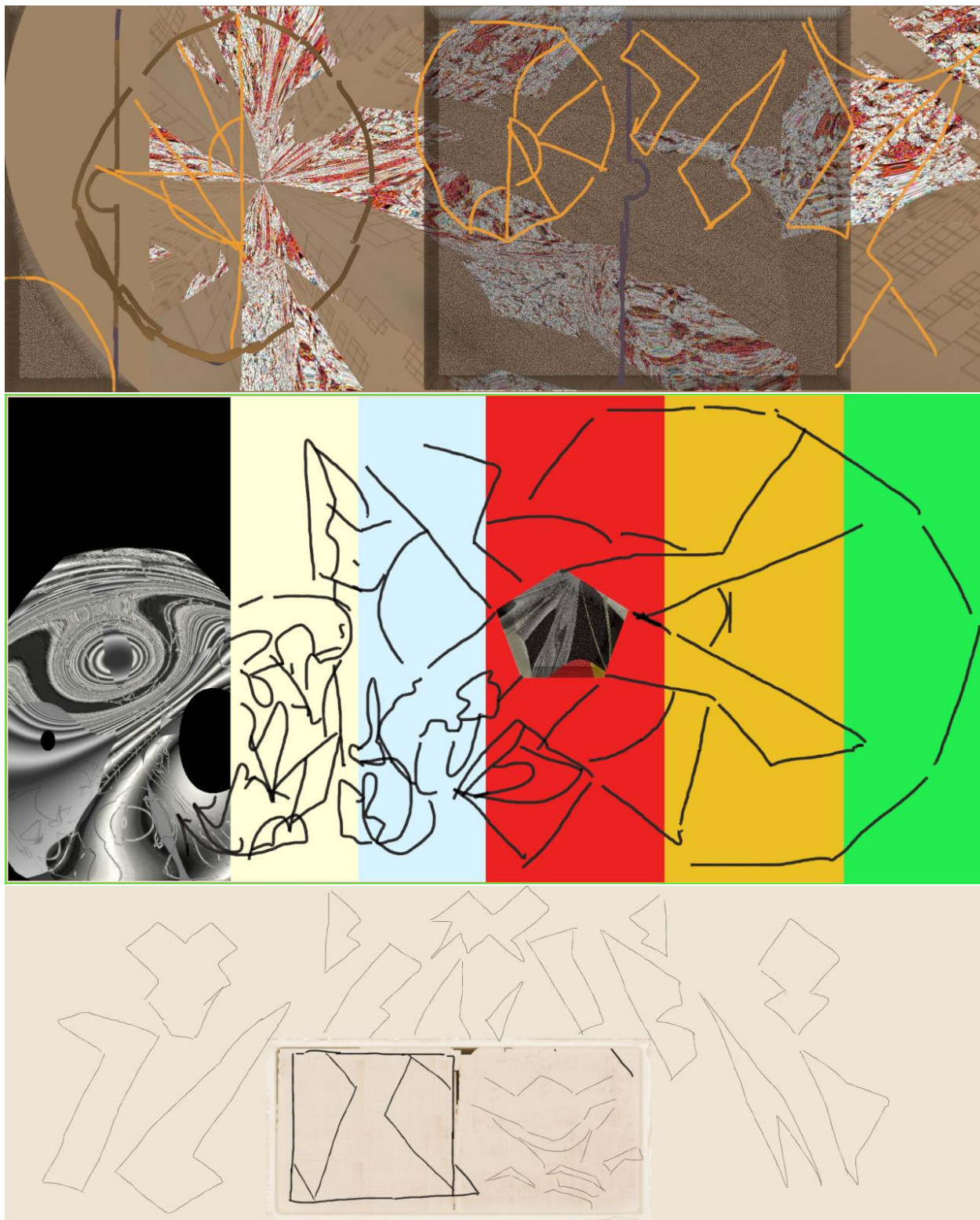




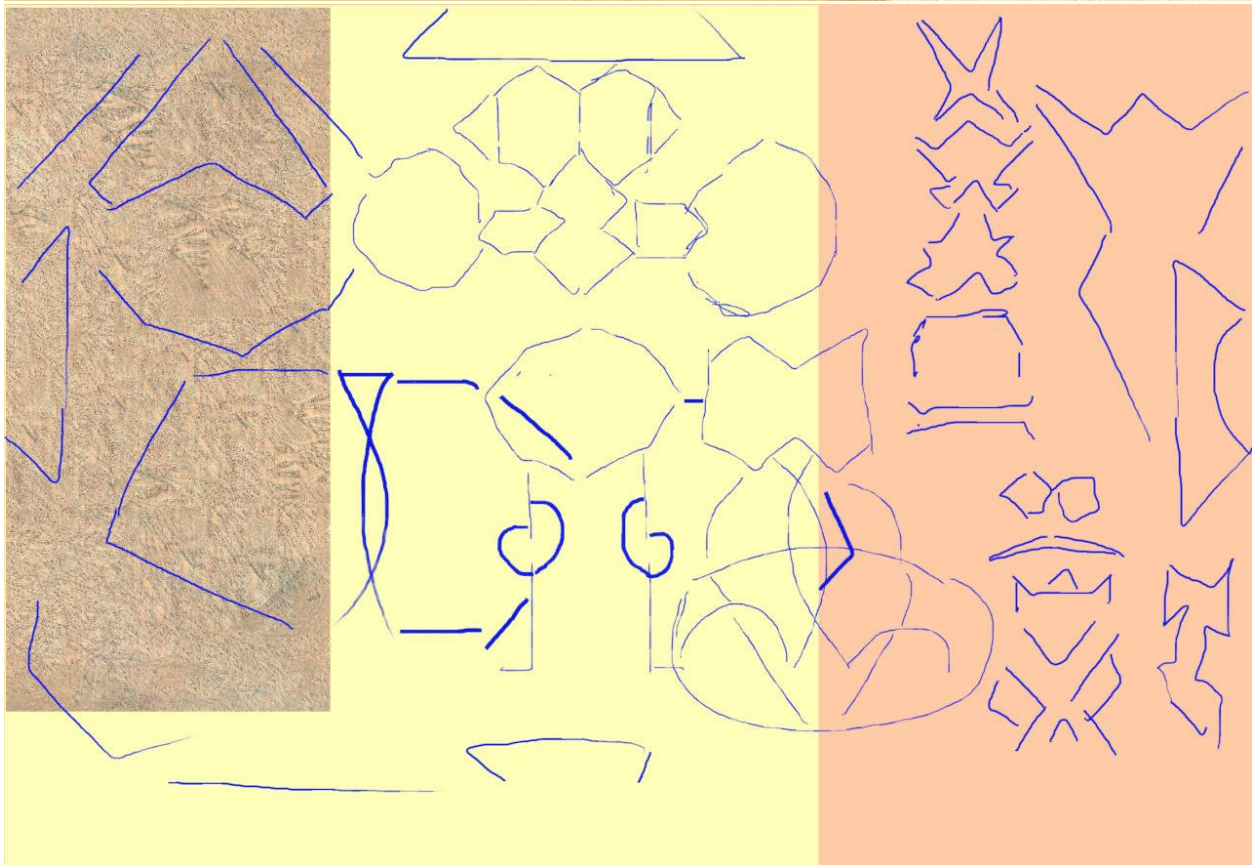
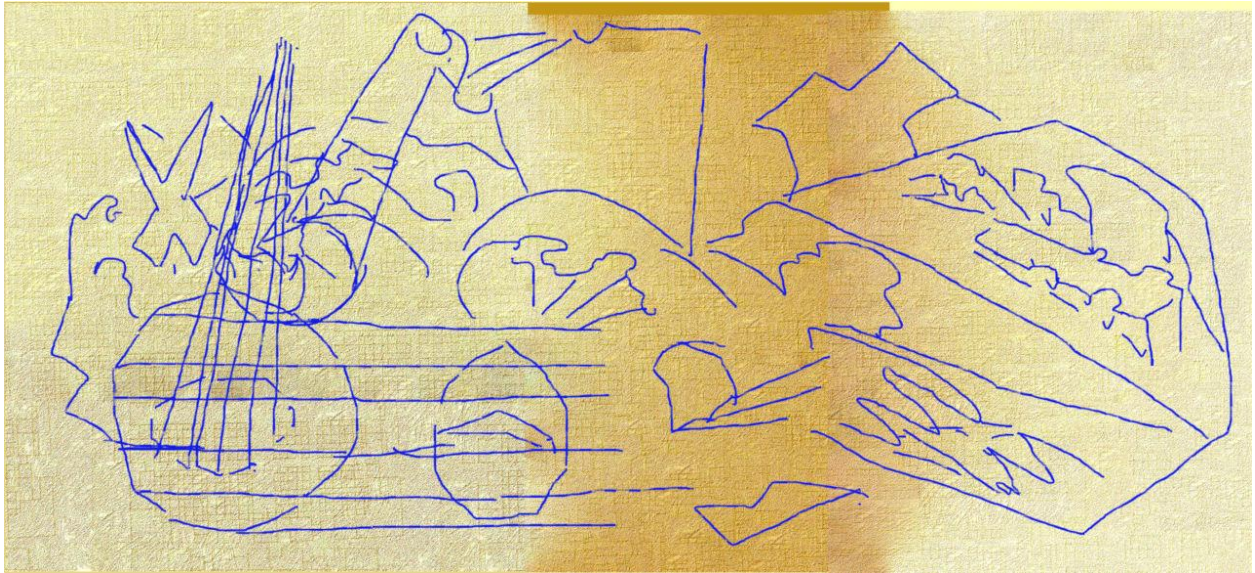


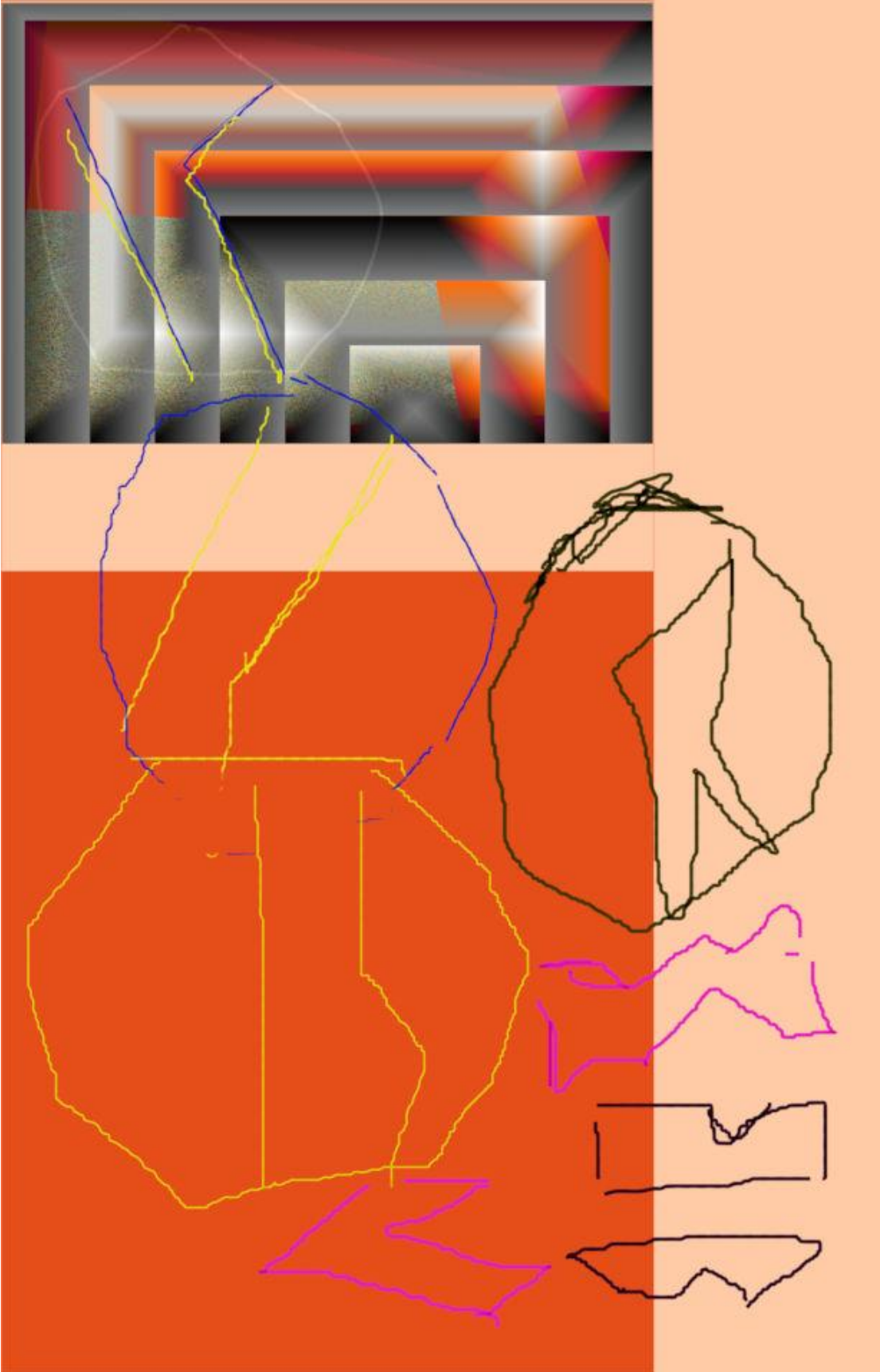


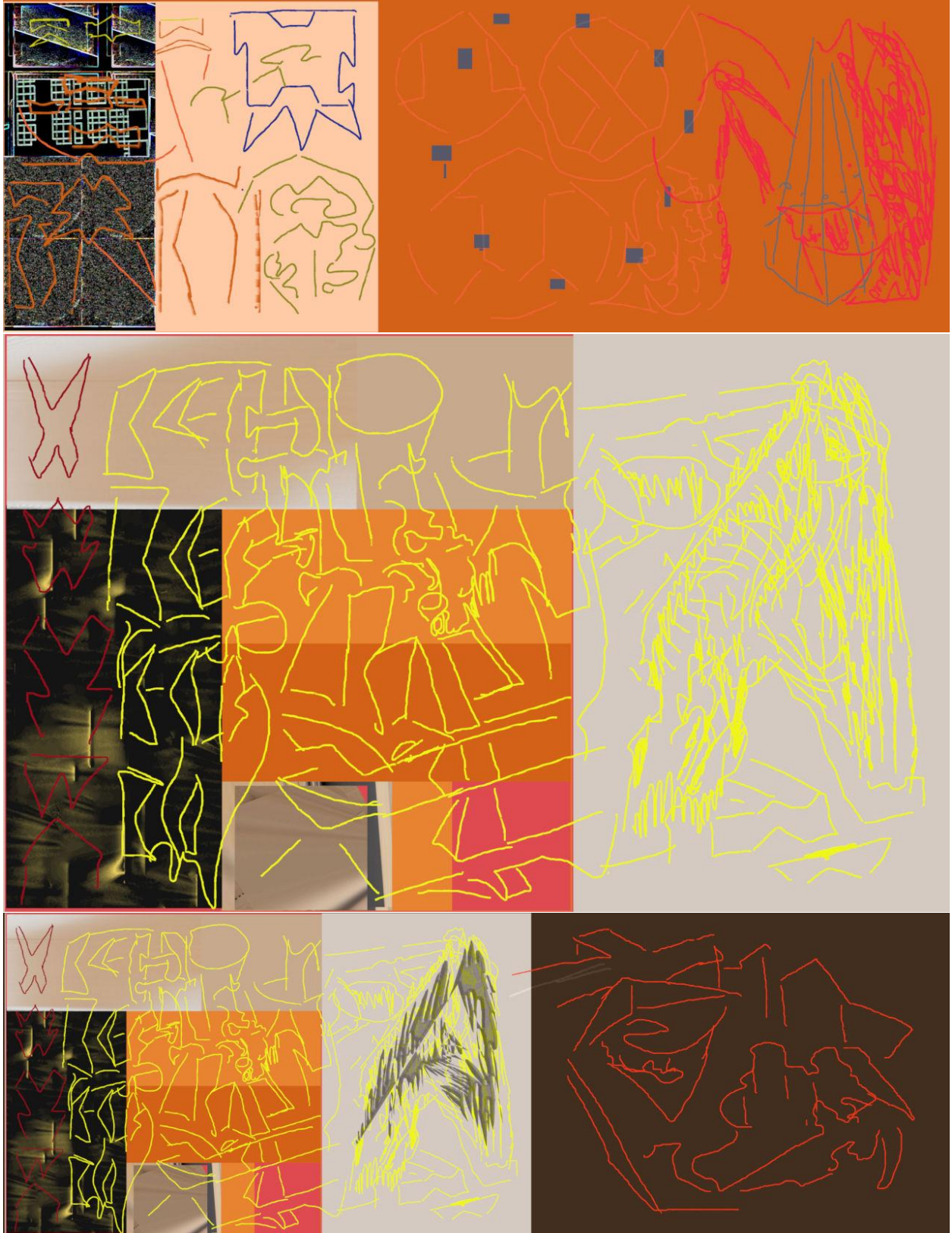


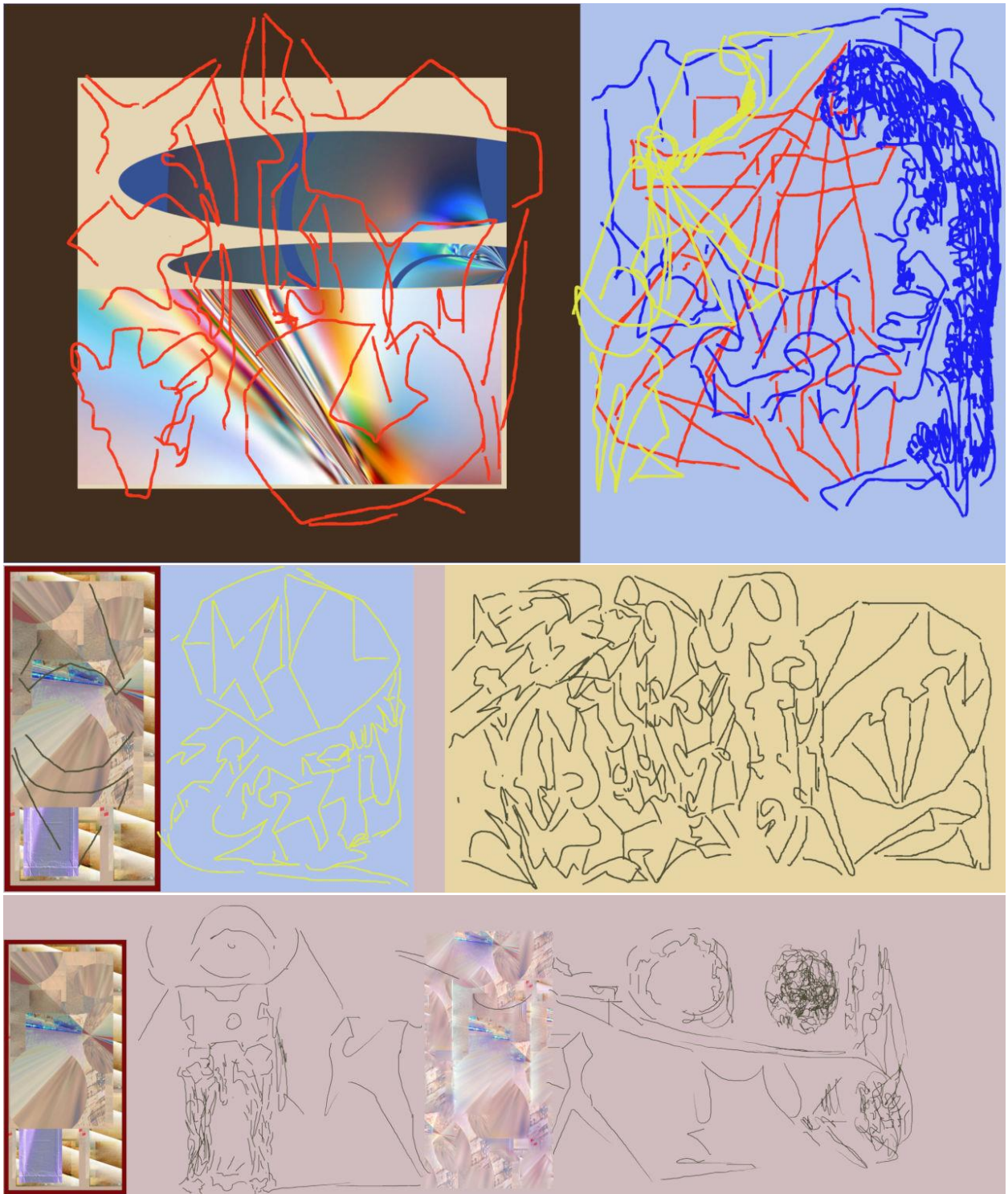


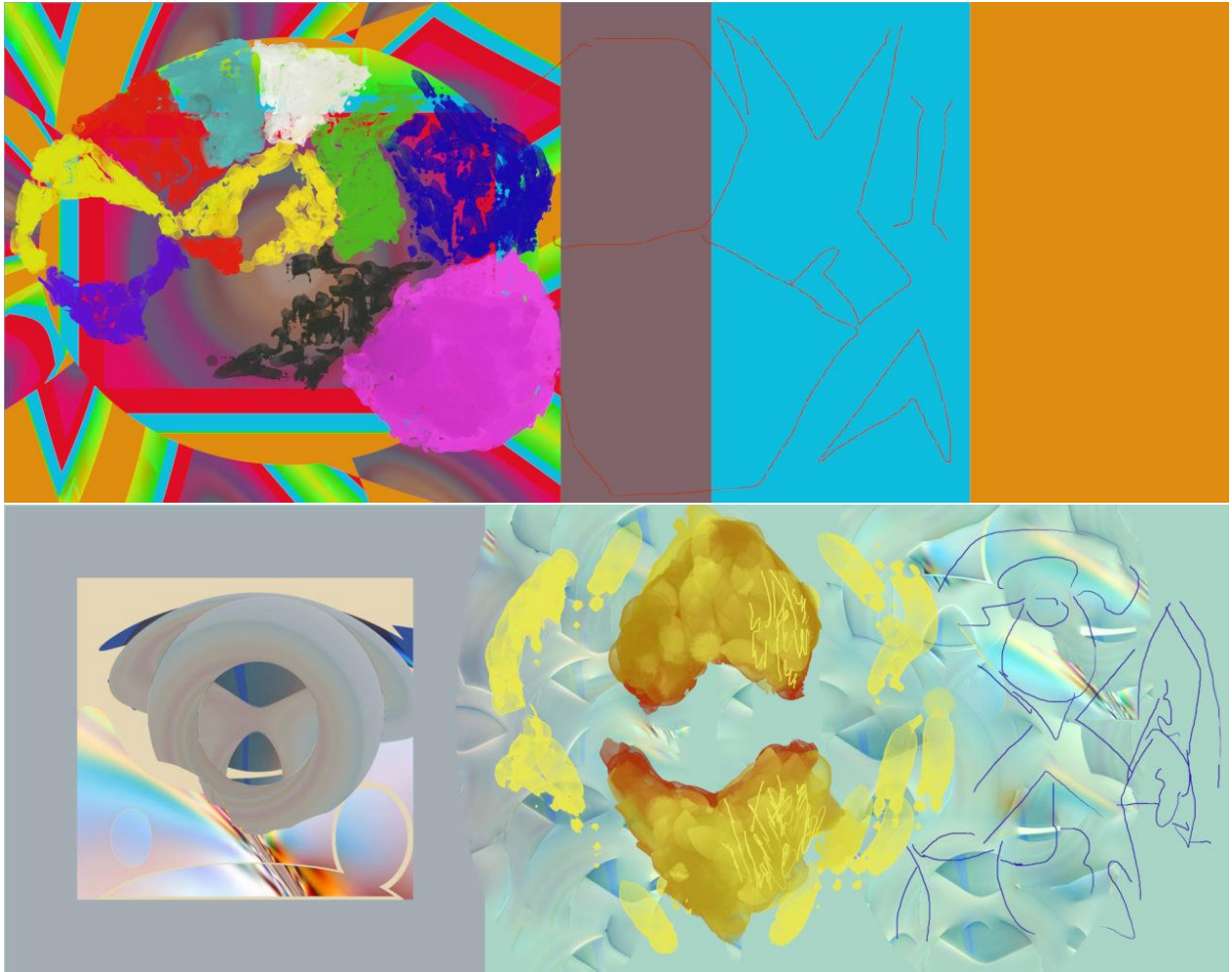


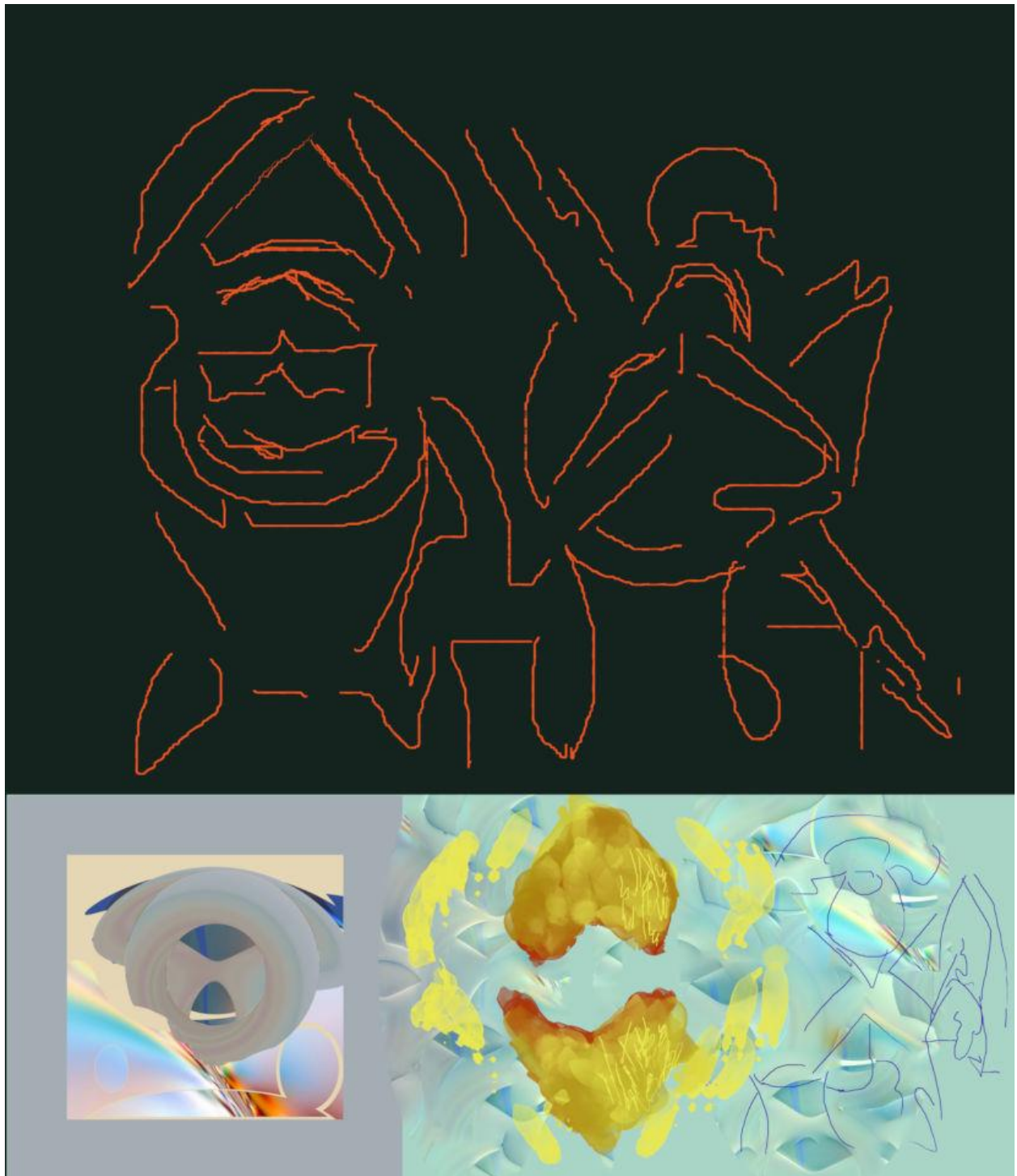


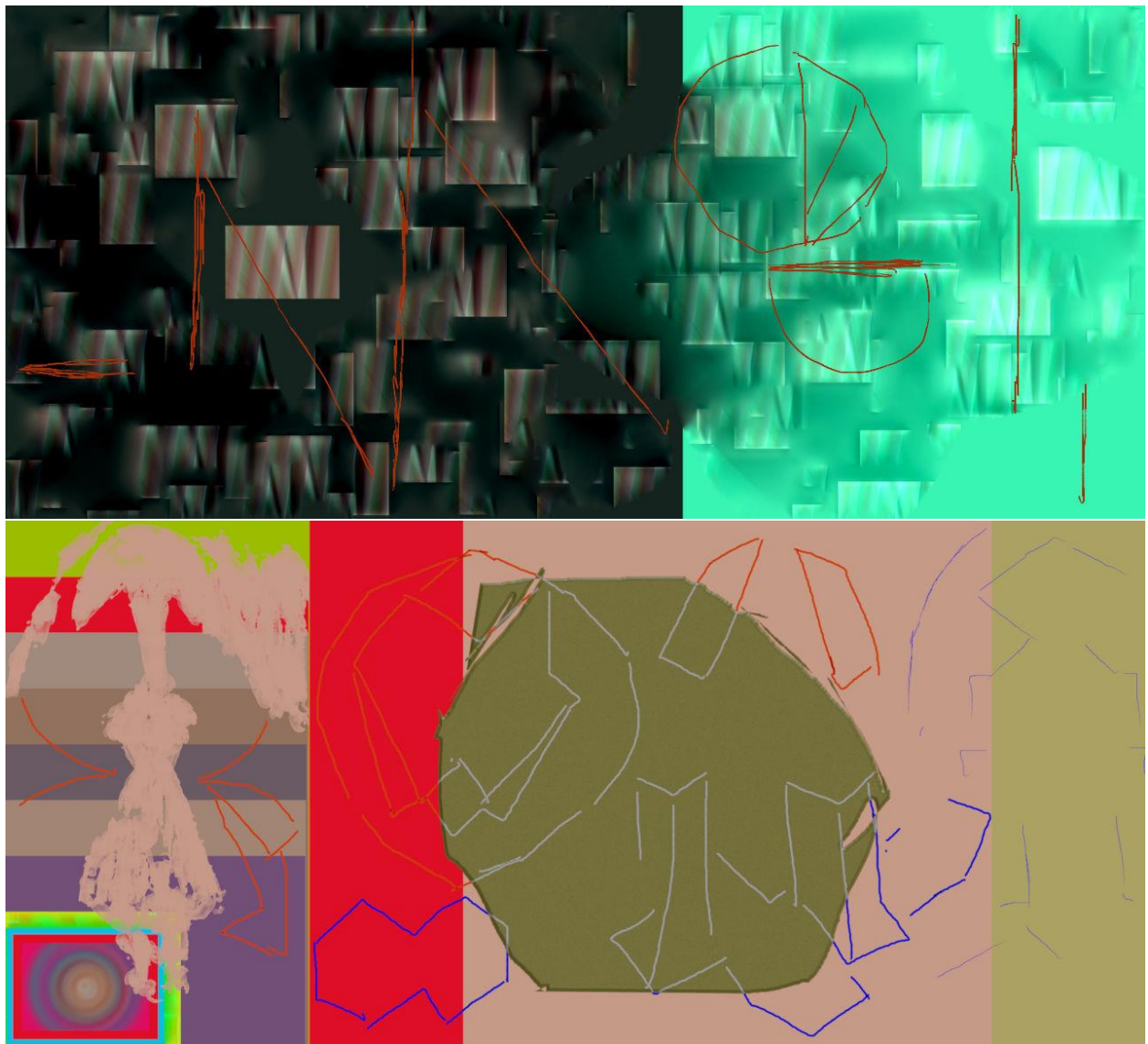


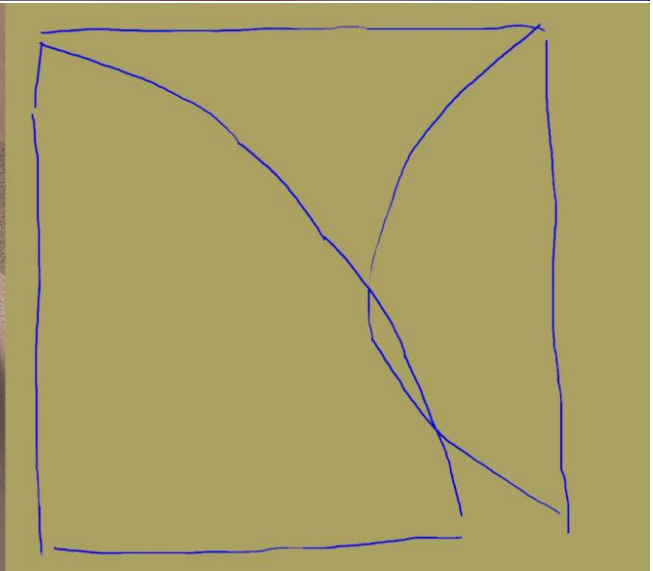


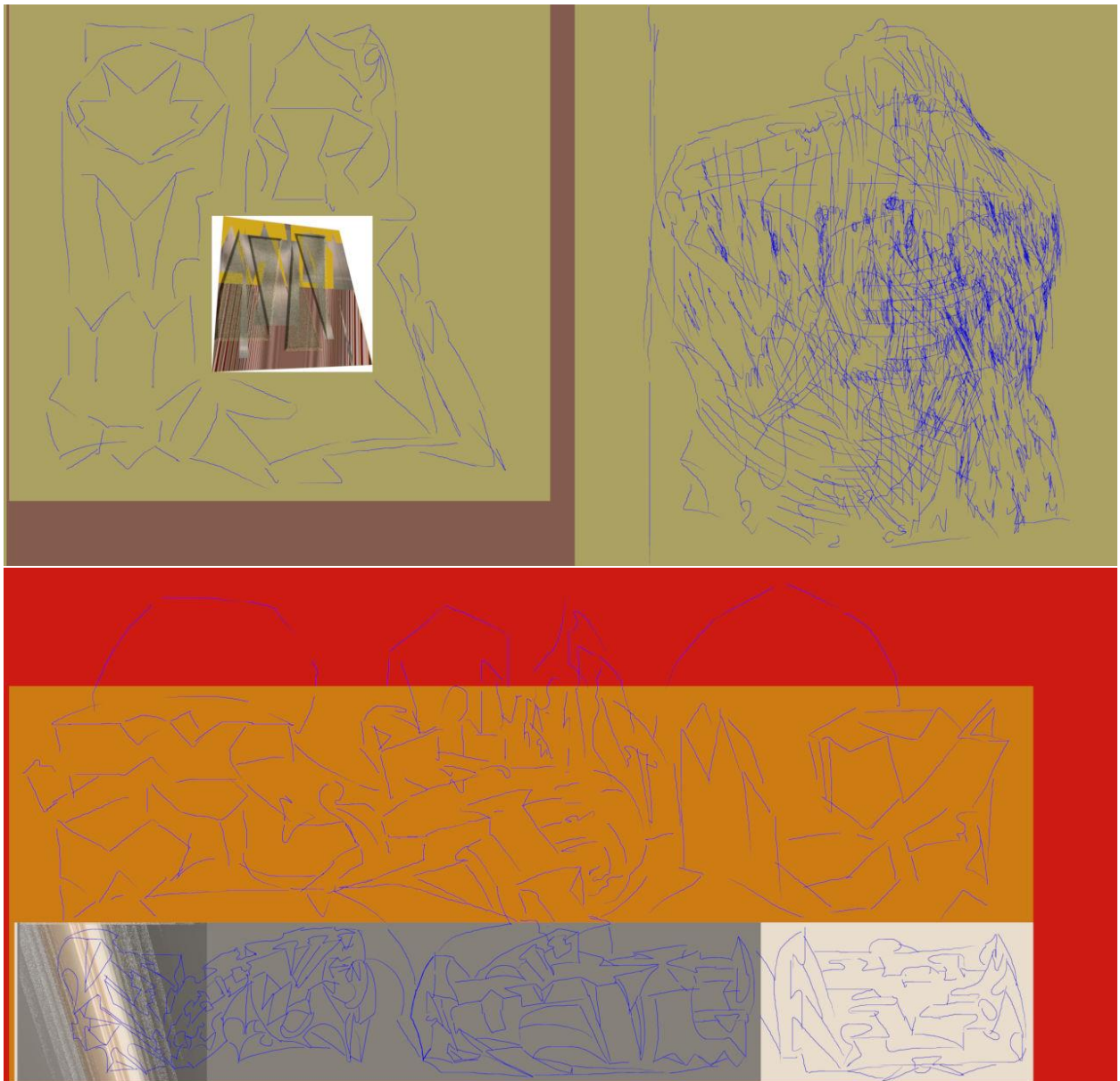


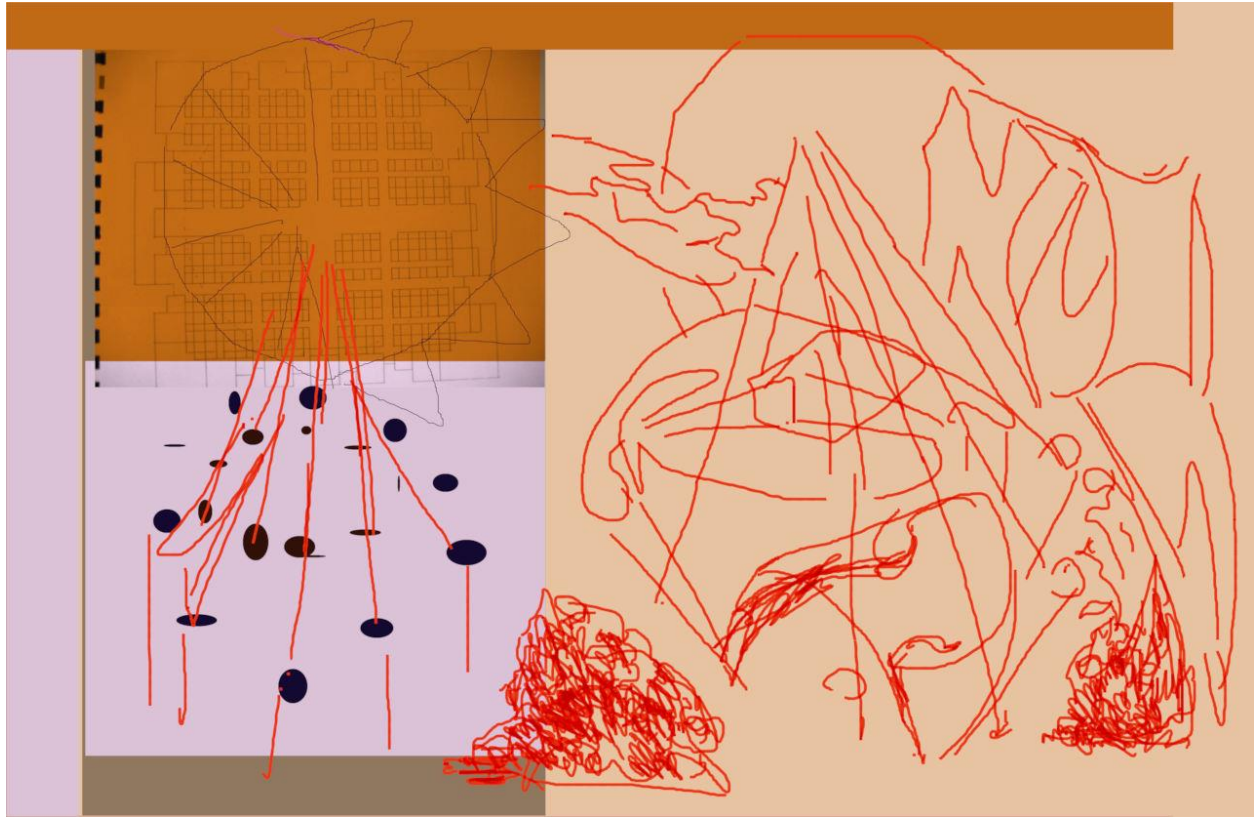


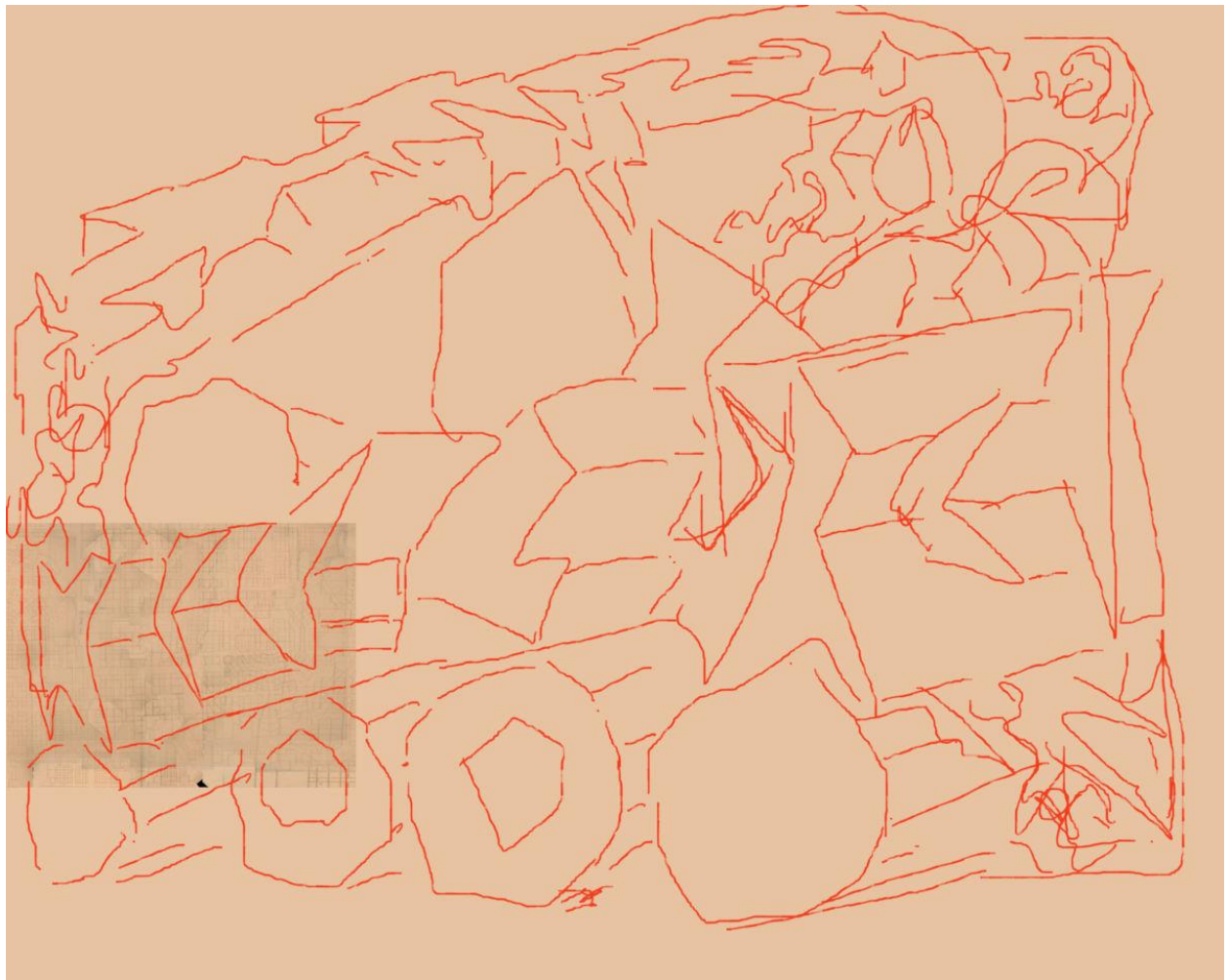












Duchamp Rotorelief

Lantern Chinoise

anagram = "eternal echinois " (echinois = architectural decoration like spiky plant, jar, sea urchin etc symbolizing a morphological arrow of topological nuances

<https://pic.twitter.com/0rhkkABcmT>



Duchamp painting The Bush



[Darragh McCausland](#)

and

[E](#)

liked your Tweet

Duchamp's painting The Bush Duchamp reiterates the idea of the inner Mondrian framing of art (arriving to

string theory eventually) as original Paradise or natural garden in relation to a French Garden and so here the two bushes art shorn are oculist framed to Dido

phenomenon and noumenon or T Smith
through the Glass



247n3

250s3



247o12

Bob and Alice

250s3



247 o11



247o14

250s3

Resources

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Ultra light bosons (billions x less than electron)= dark matter

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<https://scitechdaily.com/heaviest-black-hole-collision-detected-by-gravitational-waves-might-actually-be-a-boson-star-merger/>

<https://www.quantamagazine.org/mathematicians-settle-erdos-coloring-conjecture-20210405>

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Imaginary numbers Bell Test

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[obox&utm_medium=social&utm_source=Twitter#Echobox=1614959469](#)

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[08/](https://www.quantamagazine.org/new-algorithm-breaks-speed-limit-for-solving-linear-equations-20210308/)

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Kythera

<https://www.theguardian.com/science/2021/mar/12/scientists-move-closer-to-solving-mystery-of-antikythera-mechanism>

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years physics achievements

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Gravity Waves Ligo current excitement

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fifth dimension proposal

Alice Bob's Best

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most plausible dark matter-black hole theory

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most important article:

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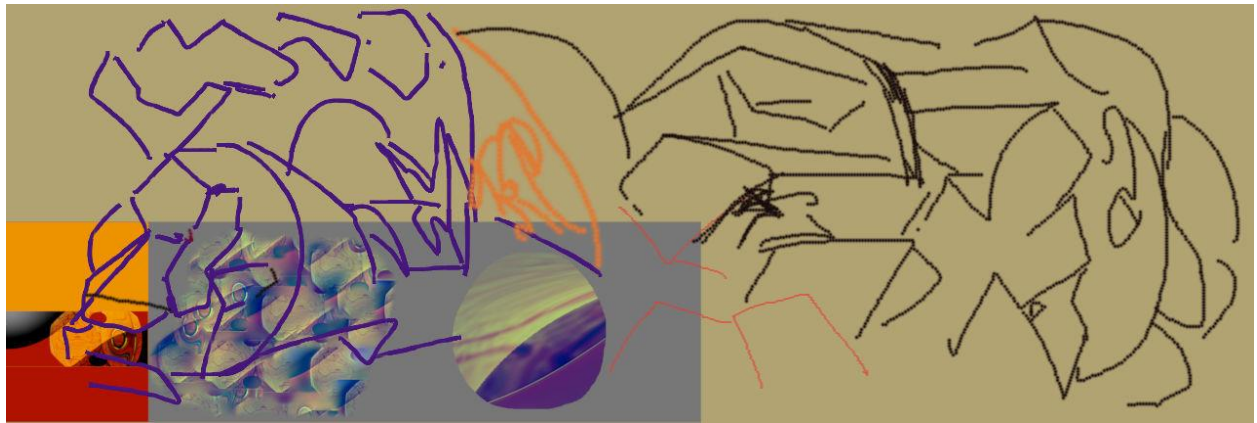
<https://scitechdaily.com/a-new-state-of-light-physicists-observe-new-phase-in-bose-einstein-condensate-of-light-particles/>

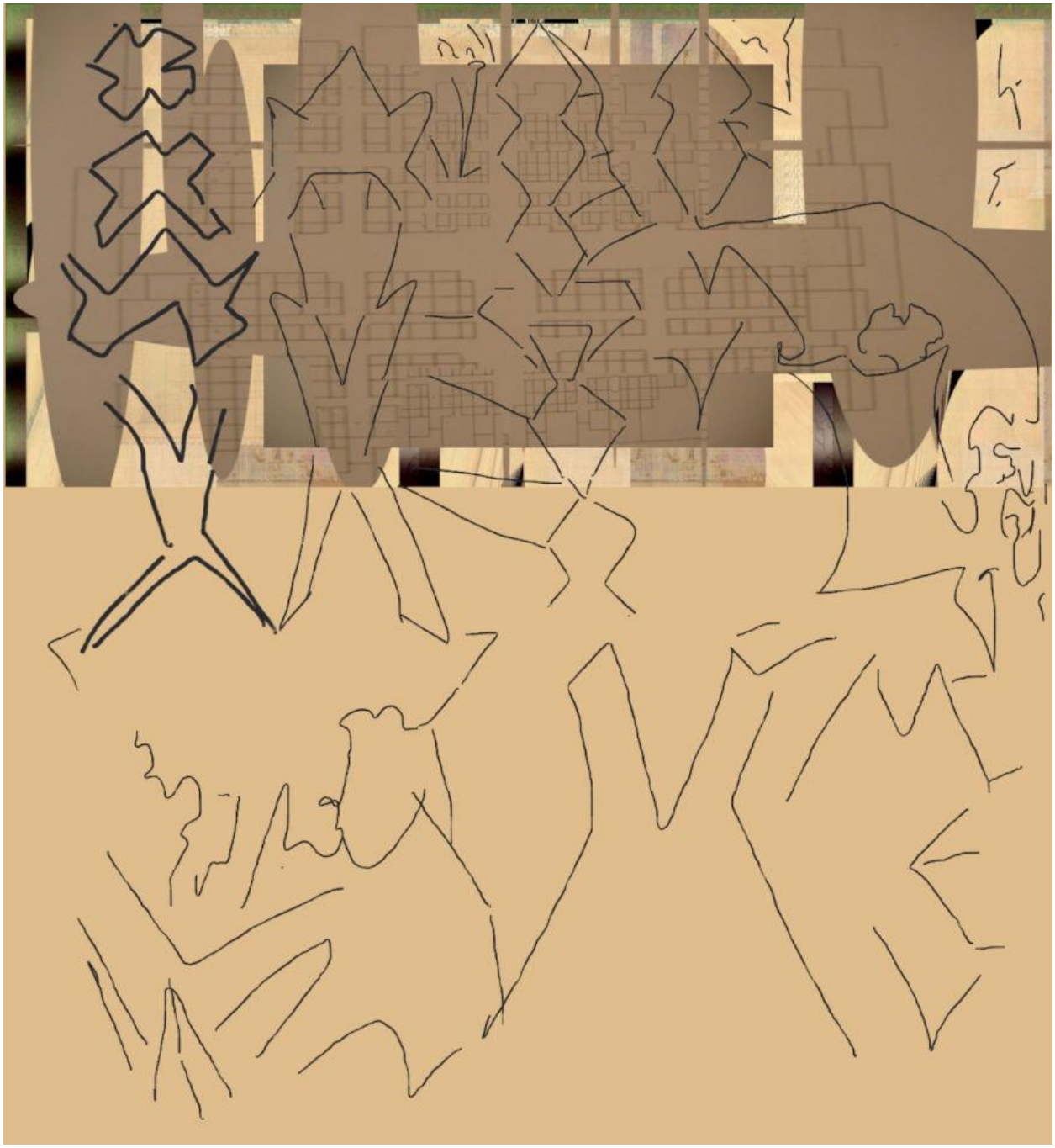
<https://www.vice.com/en/article/z3vkny/scientists-have-proposed-a-new-particle-that-is-a-portal-to-a-5th-dimension>

ie a monolithic fifth dimension is a different idea than the string theor continuum just as also “cosmic strings (fractures of time space as tubules) are different than string theory.

Then again all may be linked in work to come....

towards illustrating the Green Box this is a spinoff of Monte Carlo as seven come eleven in untrammelled string theory.



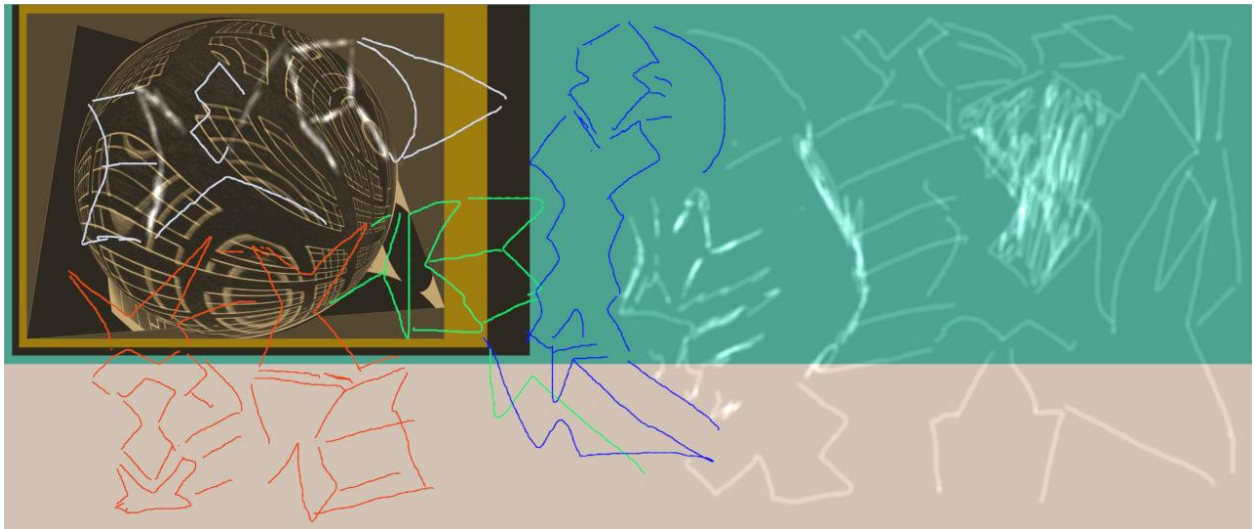


247o17

250s3

Duchamp drawing of parasols and waterfall

the parasols not taking umbrage make a view of the cascade itself an arc of relief in which the finger prints advance the "little sensation" which is as much as more or Moira the mores in morai pattern.



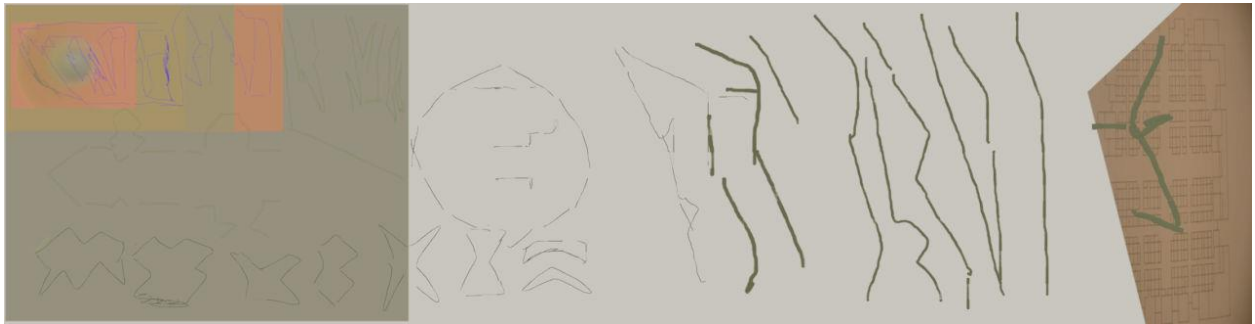
247p1

250s3

In this drawing the polyhedron formative versions of inverted hedron (star like shapes) cull a reference to Tony Smith as the wingman of Frank Lloyd Wright given Duchamp's reference to the Wright brothers, (beginning of flight as the end of history where Janus is simultaneously cultural and cosmogenic) 'also the painter James Wright of Derby (The Philosopher and the Alchemist) from out of my experience in printing but also copying the senior architects drawings while running prints for the Guggenheim Addition Project. The idea is presented as witnessing Wrights interest in the processional shifted to a lifting of the spatial frame to a tilted view. Smiths forms relate the floor piece as idea, but in the mold of the tilt test frame the tension between a spatial frame and an environment can provoke a tension between the phenomenal and the noumenon which Smith's use of black hints at.

Duchamp Bottlen Wrack

the work is prescient in relating to it's focus a presentation of an inner contained bottleneck space meeting the angular and broken or partial projection as in the string theory "brane" field



247q4

250s3

Bachelors Even and Monte Carlo seven come eleven

eventua

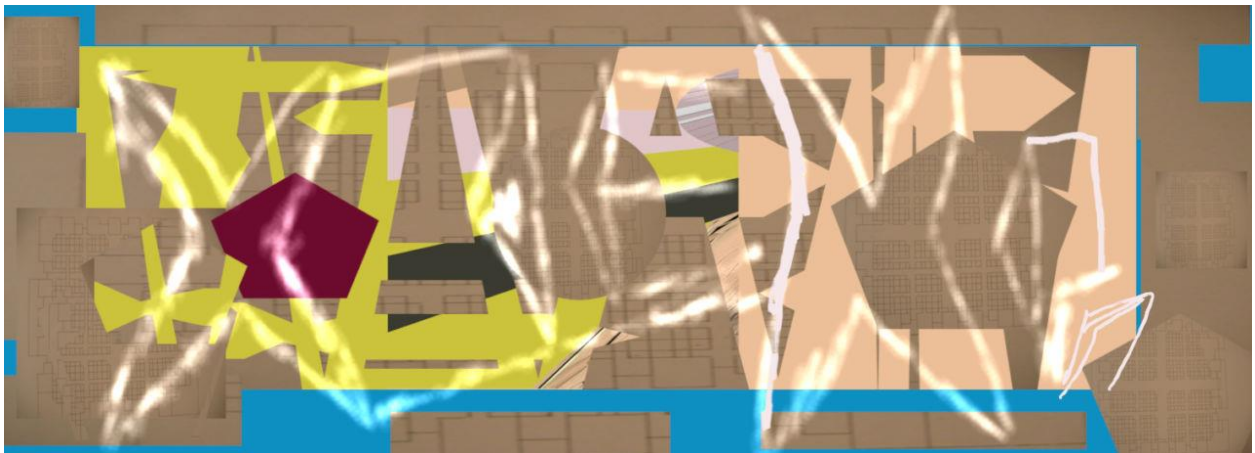
Duchamp's Monte Carlo coupon piece may approaches the enigmatic "even".e. of the Glasses title "bride stripped pare by her bachelors(even)" : .e. his relation of the Platonic solids to an initiated flux allow the vertices and edges of falling dice (seven come eleven-- as base to vertices orientation) showing how also the Hedron forms construct as in Greek ASw or the grommets of fate plant in the term "aesthetics "the element of chance ,and so just as the Glasses various riddles are paradigms of "thinking things" as Einstein puts it he in so doing is willing to challenge to the idea that God does not play Dice to the degree humans mirror creativity within aesthetics. To repeat: Seven come eleven as the phrase has it relates the hedron seven as formed on vertices and eleven on base particularly in the inverted star cluster form. These numbers referential to a middle five of the base ten count as the sense of span and spatial extension. In String theory the seventh dimension is in particular a transformation space in which number progression prompted by squaring powers channel symmetries across intermediate zones., and obviously 11 is a confrontation between the beginning and end of a base ten series or a kind of circle symbolizing flux or bending of space. He adds to this the clue "Yvonne torn to tatters"... his electrical stripping notes may be a red

herring, both Joyce and Duchamp liked to give wrong answers or explanations to riddles as part of the riddle by which the essay upon a course can define by positives but also by negative space.

Symploce Complexio Star Clusters in the Terministic Screening (seeing through language) of art. (Apologies to Warhol)

The term symploce Complexio comes from formal rhetoric but shows how numerical thinking is based on the original “word problems” and meaning interlacing shows in current mathematics editing the center to pose near/far views (like Chinese Painting) As data sets of stars for examples change in time from a compact ball to streamers the idea I use in this drawing considers the transformations of tableaux built on a golden section grid which over run it, and then splicing near and far view of the grind into the image which remains like cosmic radiation. The star or inverted form of hedron gives to the Platonic solid it's more flux like dimension and in these the relations of point to base construction suddenly show much more variety in the potentials of the morphological arrow to witness topological nuances.

-Duchamp- trnansition of the Virgin

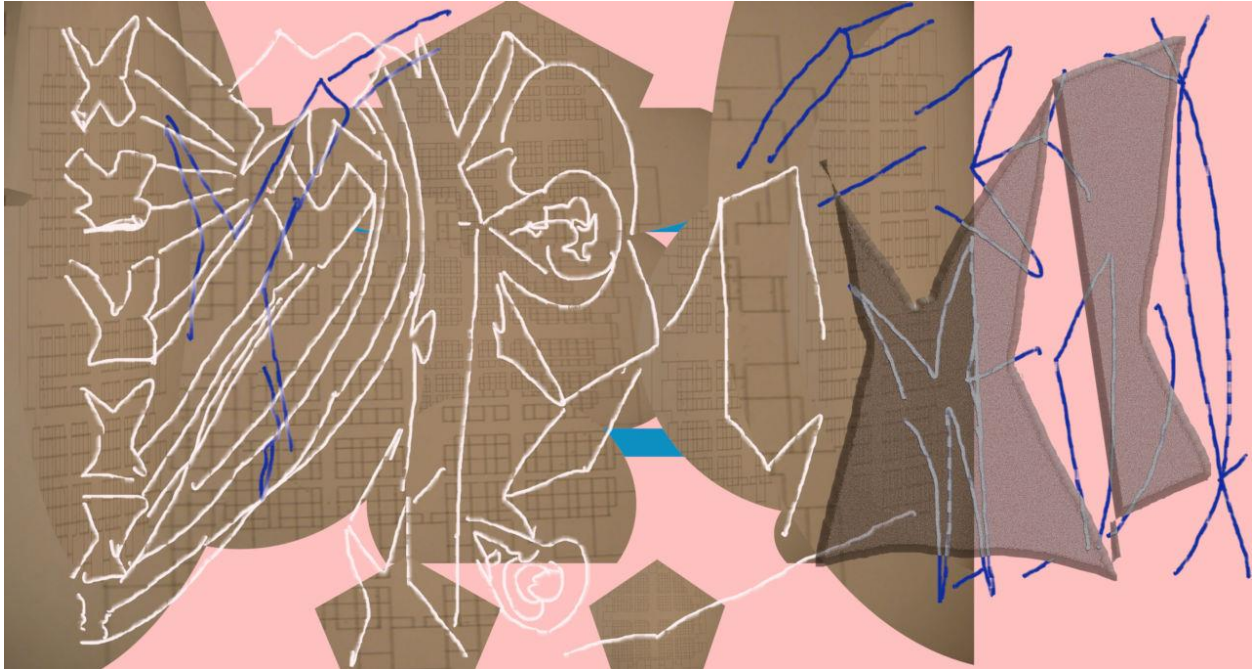


247r2

250s3

Duchamp With My Tounge in My Cheek

the jaw is drawn in shape of tong of hair while hair is edited from drawing but brows very carefully drawn around orbit to suggest how we constantly edit these from our field of vision...



247r4

Duchamp- in advance of the Broken Arm
so many versions suggests may refer to the
advances on his inheritance recieved (shoveling out
money towards a good end)...

Duchamp notes on chocolate grinder

250s3

the turn of fate is chaux colet or dark collection of cats and cast shadows of the muses meet aux lait in the light

Duchamp Sonata

Devises through keyoard clue the relation of opening between flats and sharps similar to base and point of polyhedrons between Platonic solids and starcluster form flux like violin



247s4

Duchamp note on weariness of gravity

250s3

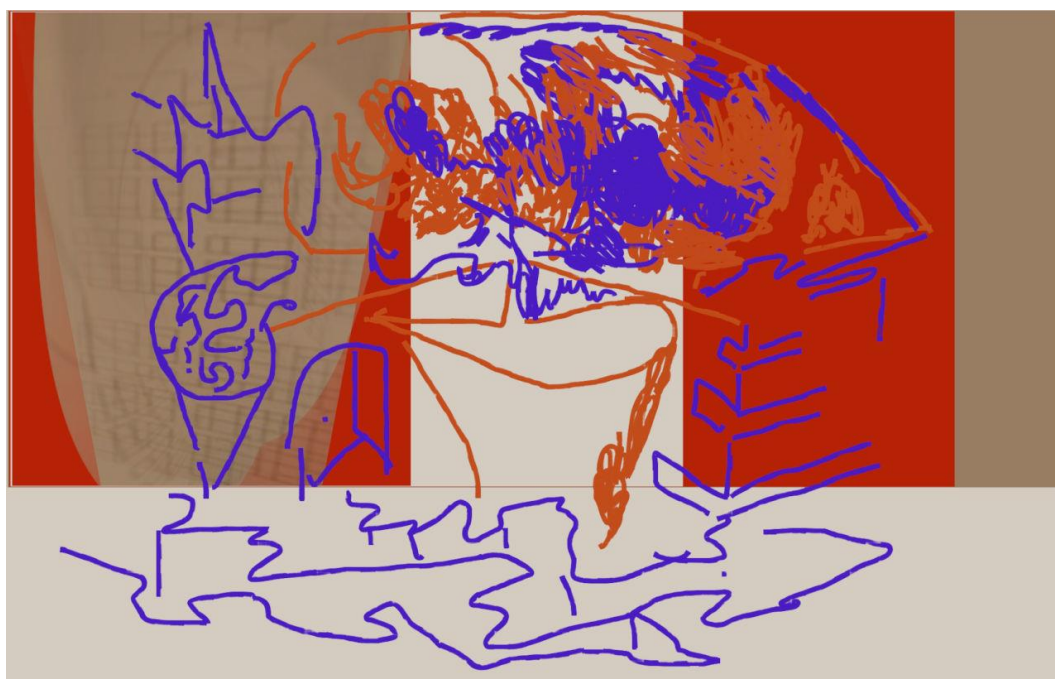
it is simplicity's solution to realize gravity tires of reaching for the air? (paraphrasing Heraclitus- it is weariness to always be beginning and getting nowhere

Duchamp Urinal

displaced from it's environment the screwholes show the design itself was originally displaced from a French Style riding saddle...



247t13



247t20

250s3



247u1

250s3

Duchamp chocolate Grinder

the queen Anne slipper at bottom and curved arms at top are directed to show a nonagon or nine sided figure in composition of layered threes which project in the peace sign angles each a pentagon but as one delves perspective another shows on another level and so forth.

Duchamp roto relief white spiral

seemingly hard center defined by ambiguous time or hour glass lines in general drawing like a map of Caravaggio's way of drawing which in turn is similar to 4th dimensional thinking- he poses the sleeve, fold, "oscillation" and challenge to subject, "blanche spiral-blank check.

Duchamp female Fig Leaf

A matter of torsion in the cover dimension



247u8

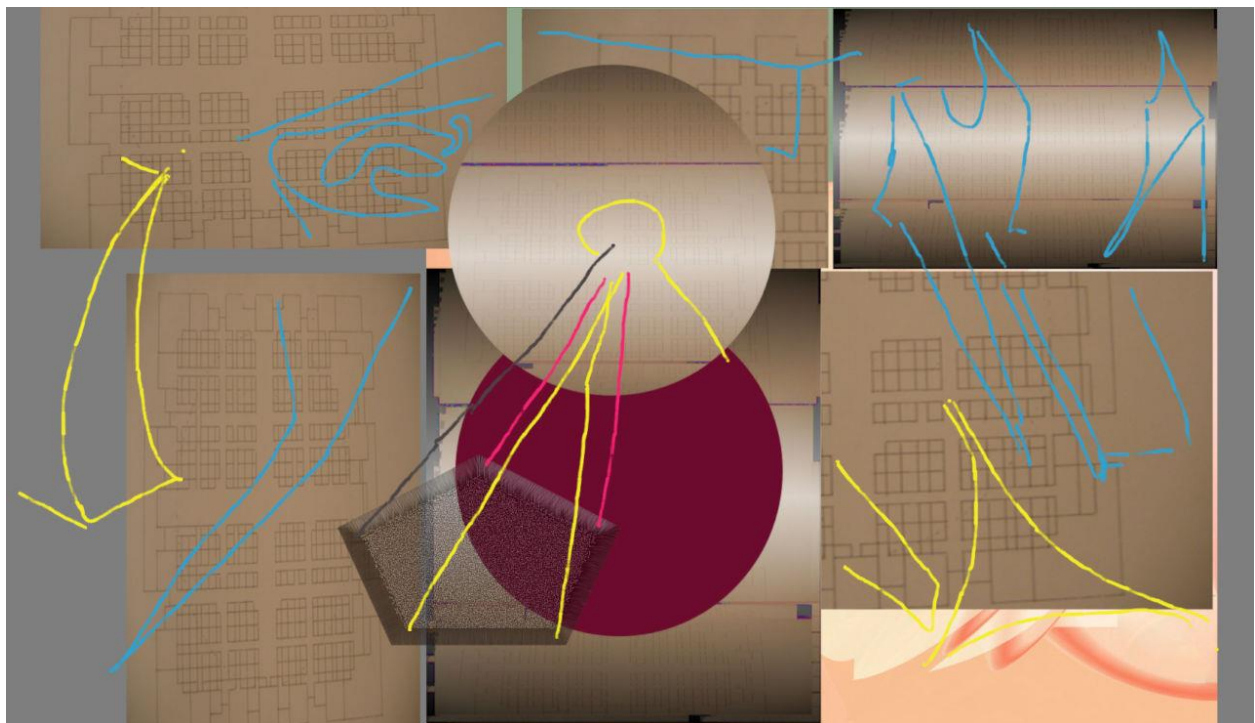
Duchamp
Infinitive

Art is as vision is transitive.

250s3

Duchamp 3 standard stoppage keep chance.

if one dimension built upon another
transforms passage as identity to one plane
upon the new as bottleneck or stoppage
then the information itself is Goedel like
mapped again thus the open space of
vectors are the curvature of salients and
gradients space time



247u16

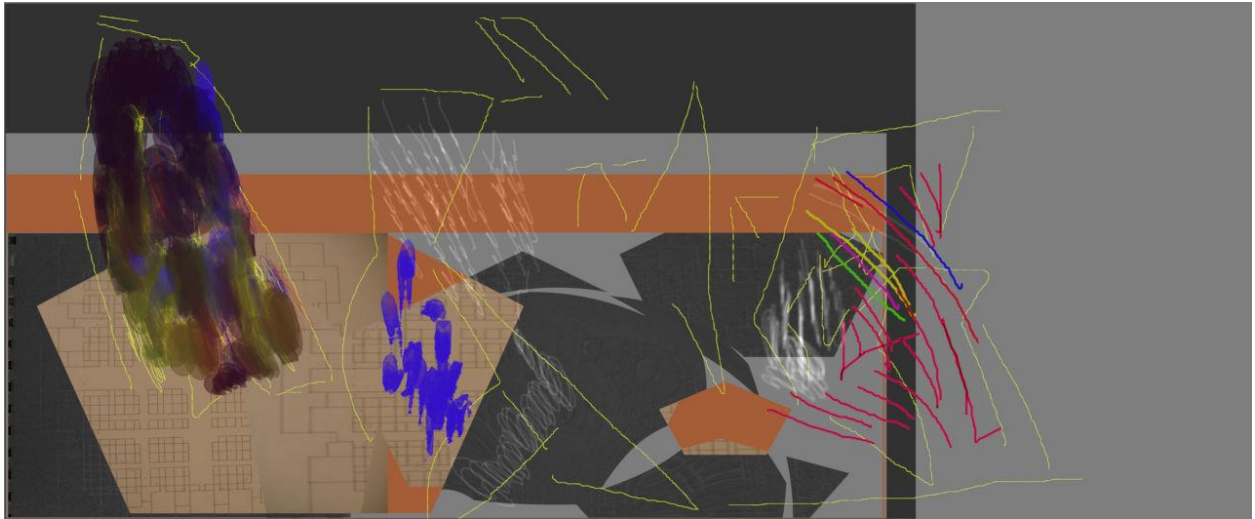
Verify your identity on the web

If you don't have access to your security info, you'll have to continue this process on the web. Go to <https://account.live.com/acsr> from a browser to reset your password.

<https://www.quantamagazine.org/supercomputer-simulations-reveal-the-power-inside-a-supernova-20210121/>

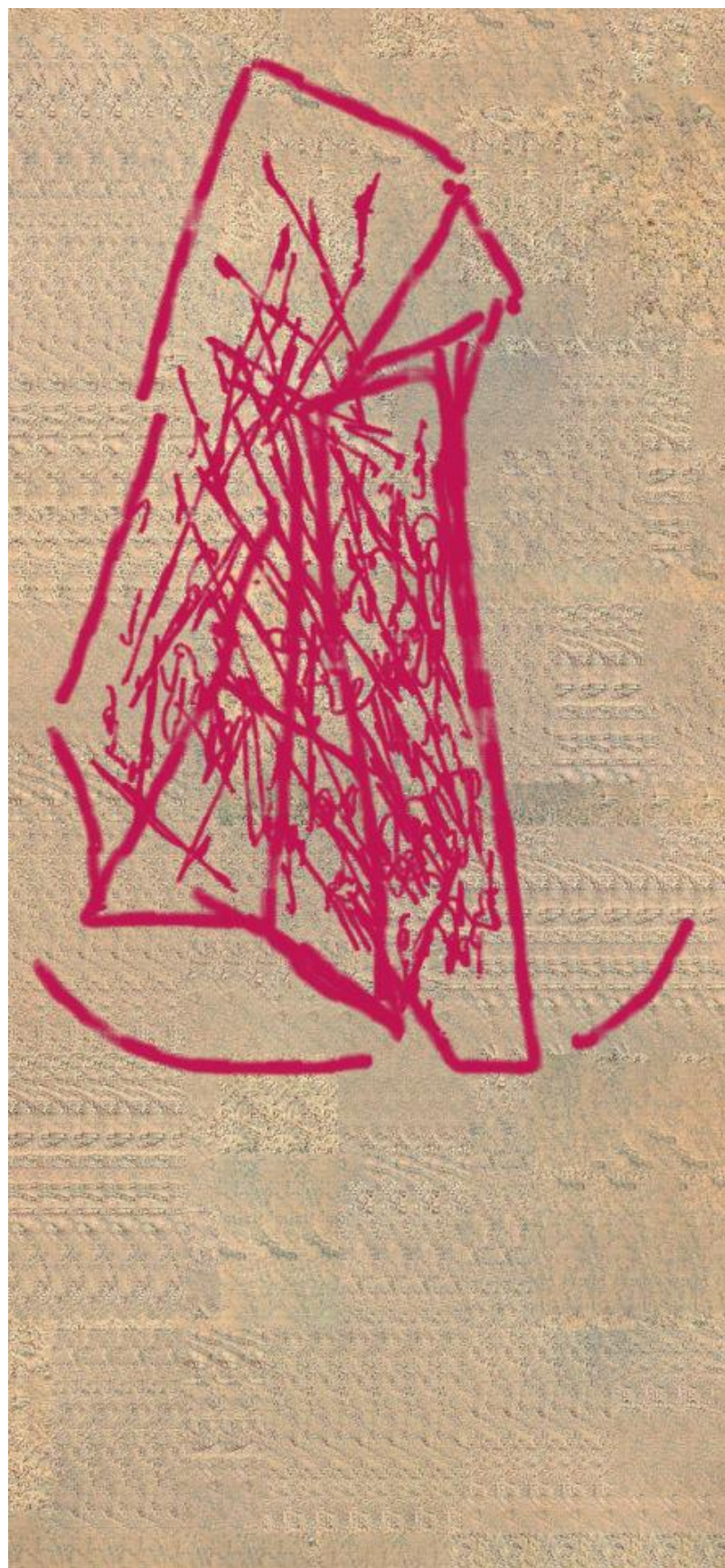
that negative space of art can also be thought of as a “slip stream” which as a turbulence factor authors the folding or tunneling of blackholes as they relate to mass creating shock waves, and to supernovas whose collapse generating shockwaves have about those a conditioning slip stream or turbulence , which, asymmetrical reconfigures the simple idea of an explosion to something more complex than the single concentrated release of energy seemingly and intuitively symmetrical but which in

observation on cosmic scales shows the elusive
variances that couch information.



247u7

250s3



247u8

250s3



247u9

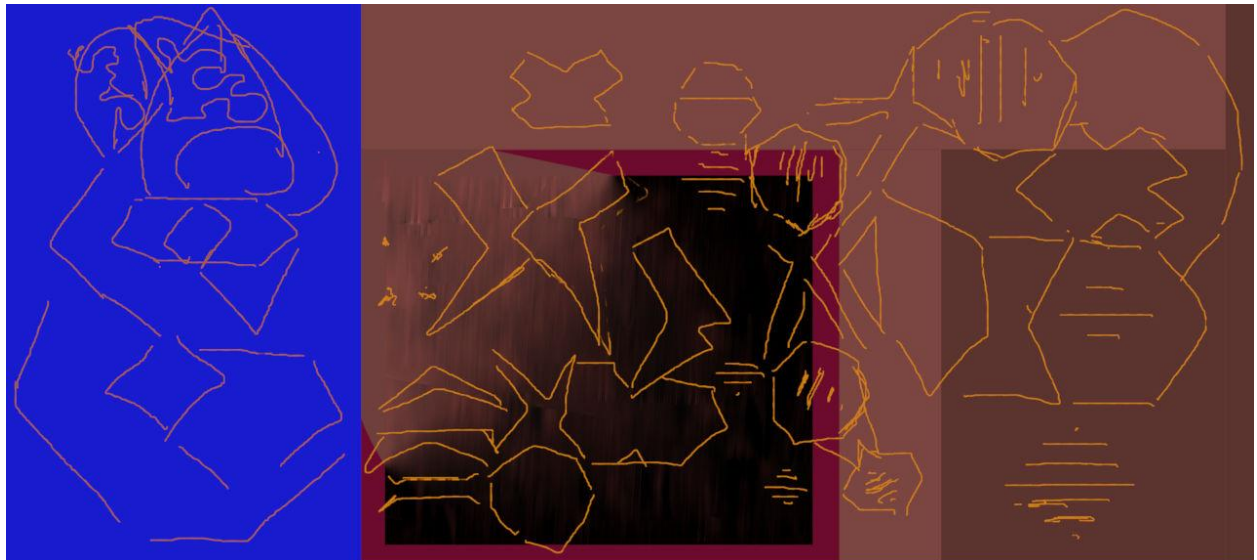


250s3

247u11

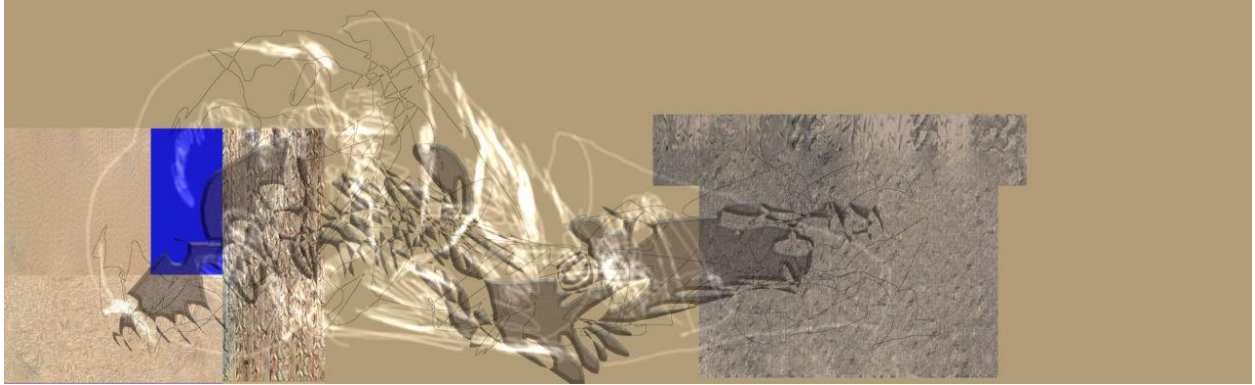
Duchamp Green Box

To photograph sun one must not be the arbor type but ascerbic and avoid eye contact on the rise and run by which pei the configurative as apprentice in the sun now finds photon or humankinds measure of light.



247v4

250s3

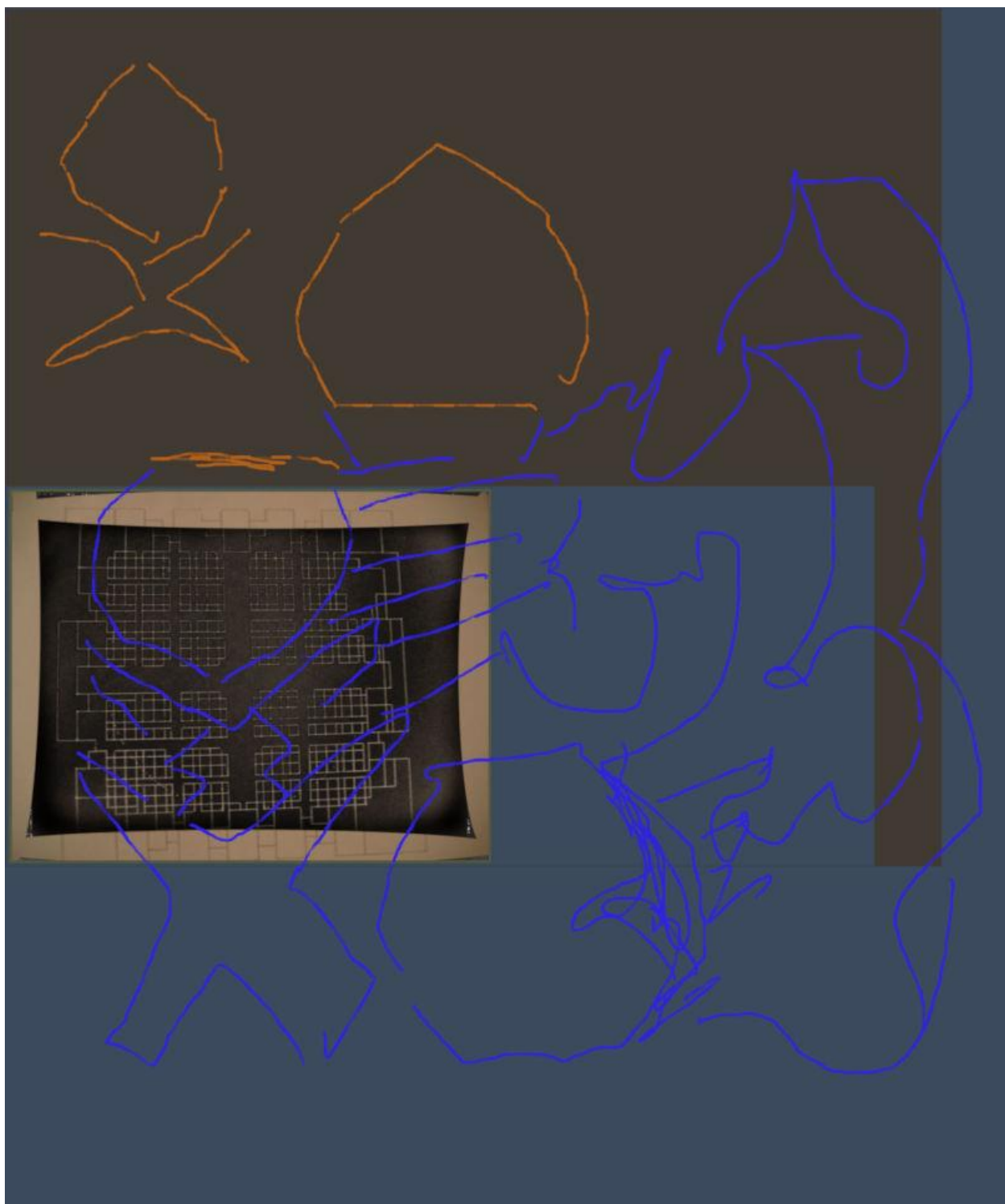


247v6

Note on the Bachelors per Virginals (instrument)

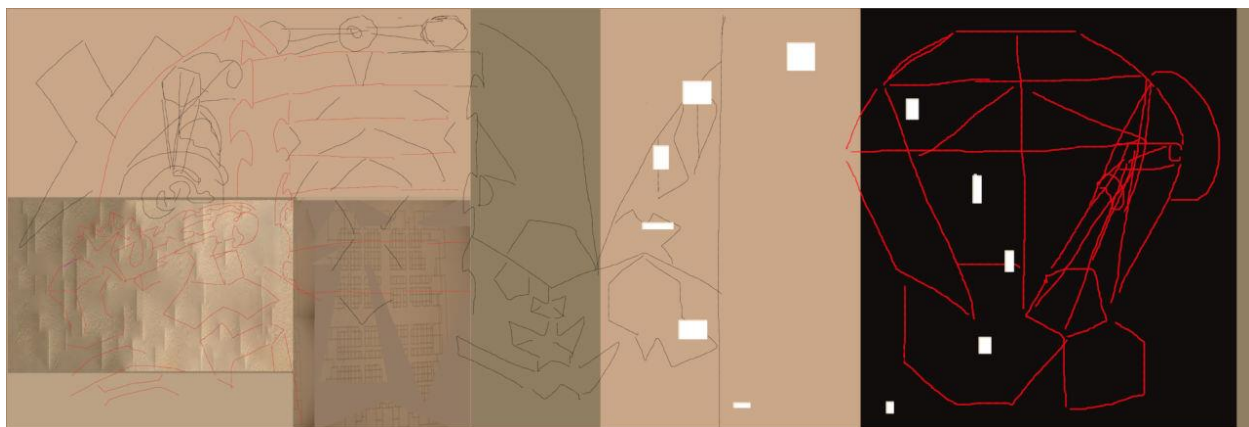
I guess virginals relates to Duchamp bachelors, ie the keyboard arranged to allow strings to register sound like harp as well, complementary bodies of sound to which he could not resist adding urinal (ie the " stops" in the image)

250s3

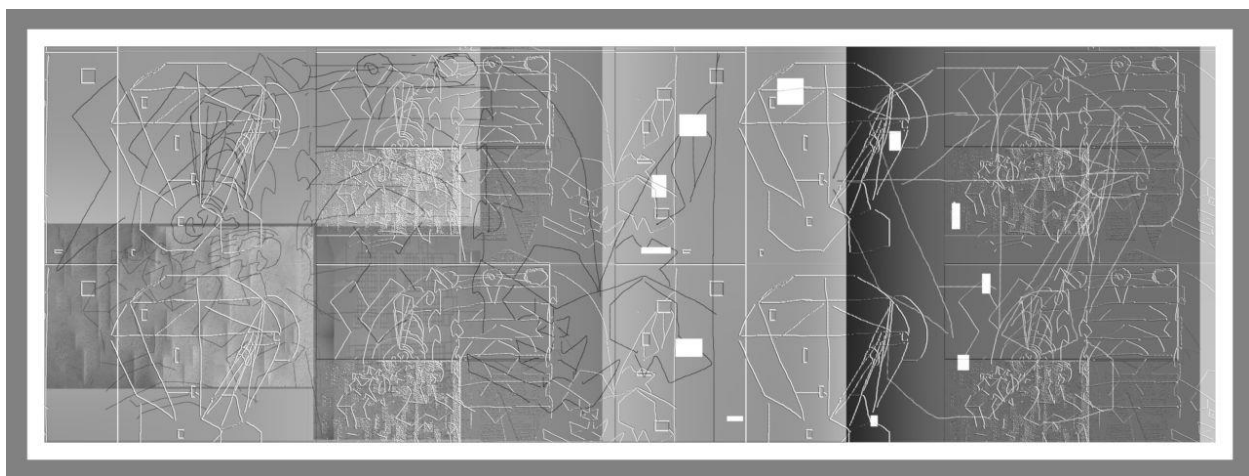


247v7

250s3

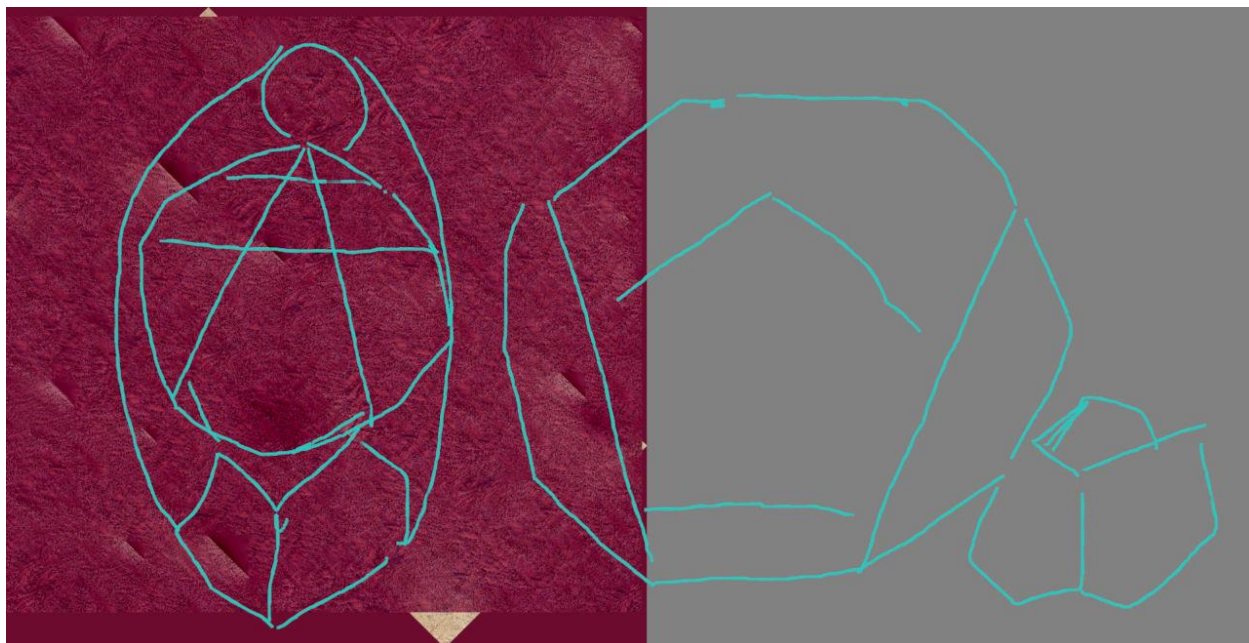


237v9



247v15

250s3



247v14



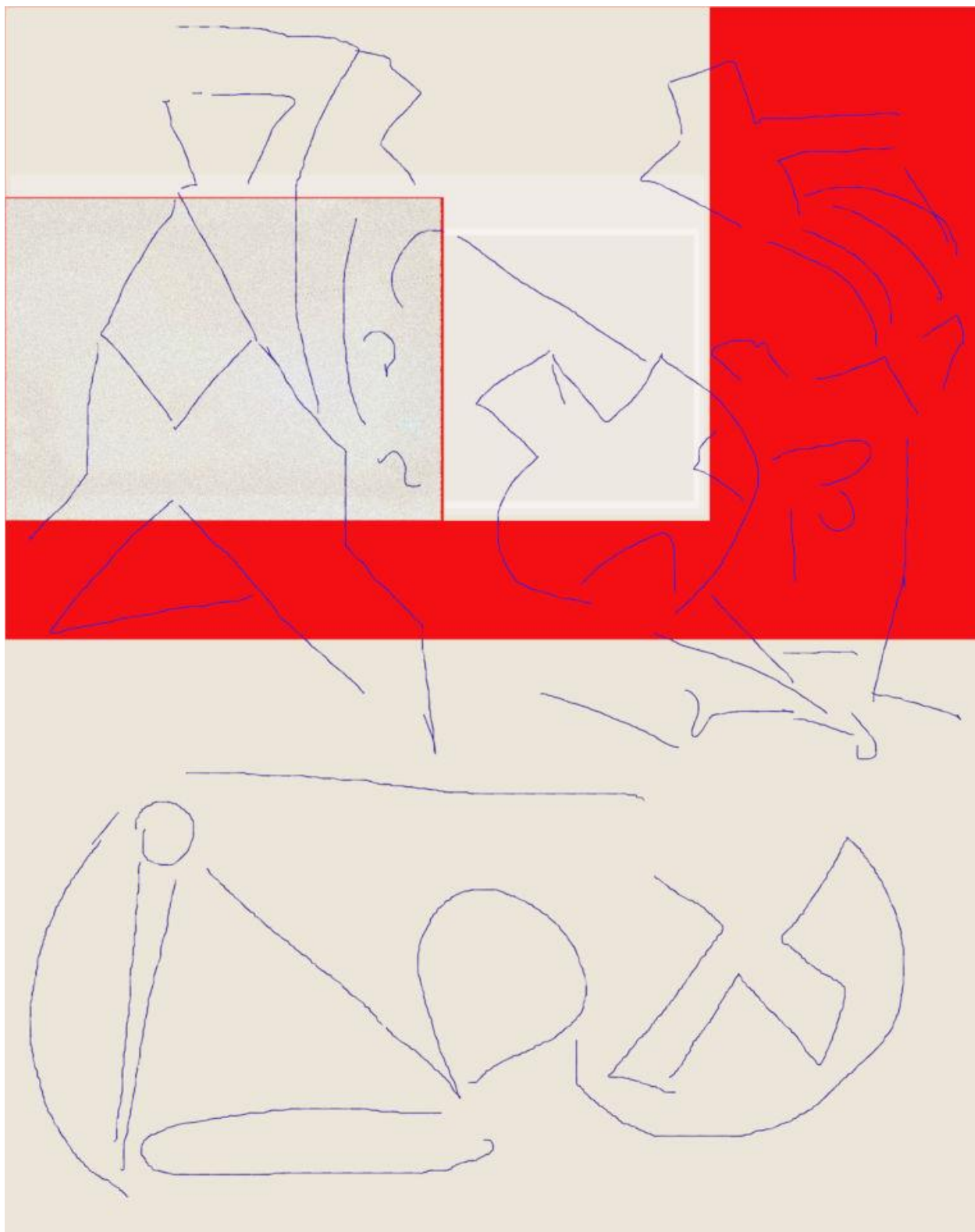
250s3

The theme Duchamp borrows from Vermeer of playing the Virginals relates that instruments tilt frame, i.e. part of the piano keyboard is tilted and exposed similar to Modernist tilting of the picture frame, and the idea of mass in sound is punned to the bottle of Benedictine which makes of the puns on pei cognate of Phaedrus as configuration(appear, plane, pane, philosophy, etc stretching peon or seed to pawn and paen as hymn of deliverance within the theme of beginning of flight as end of history. The virginal symbolizes the underlying relation to the camera obscura in the Dutch office while successive pictures relate various male character suitors which for Duchamp

becomes the mathematical idea of a transformation space. Like the electrical stripping the idea may be somewhat of a red herring but the linguistic continuity and the fact the “urinal” seems to be the alternative red herring makes it seem well connected within the pictorial framework of terministic screening or seeing through language.

Joyce Wake and Transitive Vision

Phrases in Wake all puns in seven languages speaks to language itself as already in that condition by which simplicity is one dimension the complexity of another and both in transition to yet another dimension under the consideration.



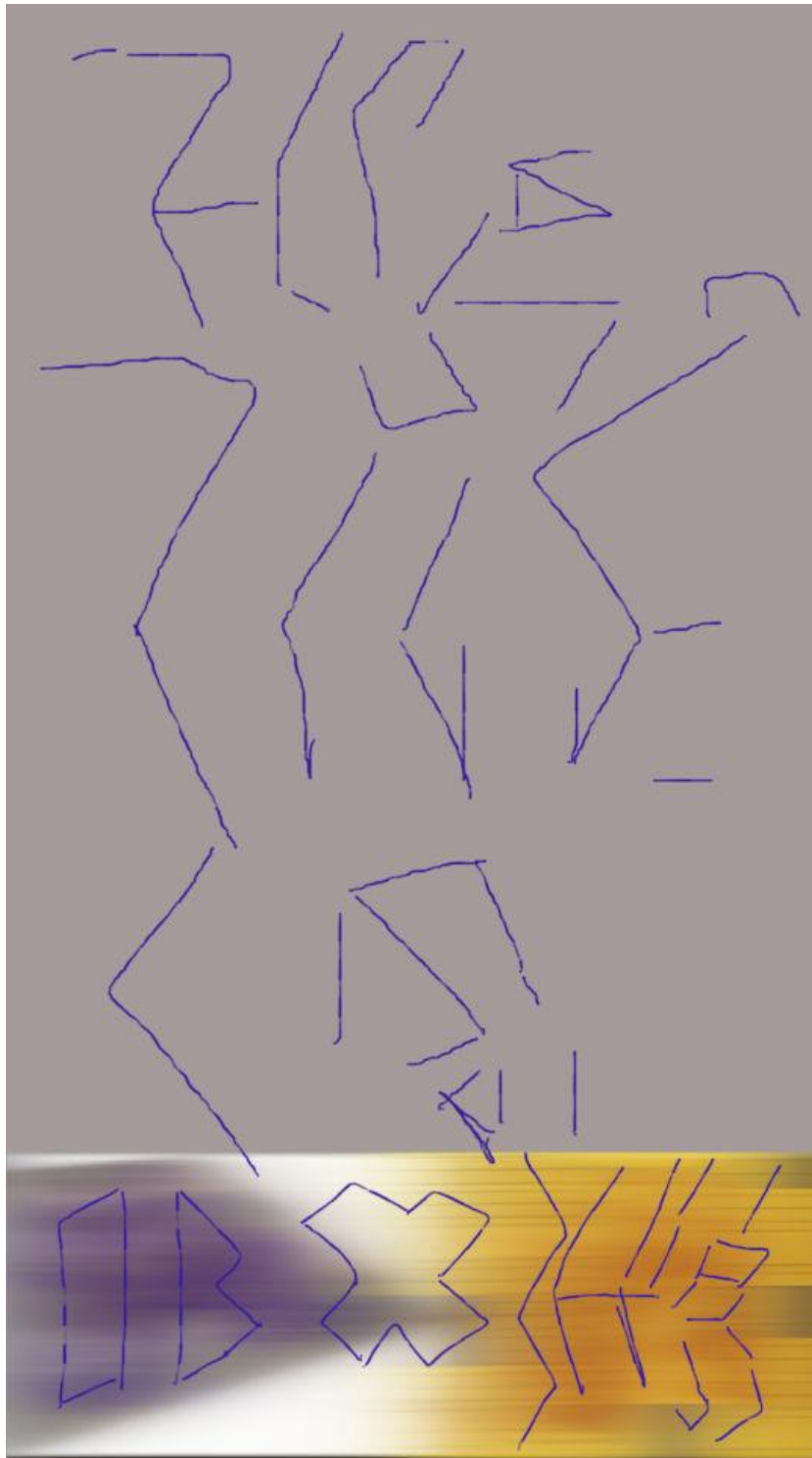
247w9

250s3



247w7

250s3



247w10

250s3

Duchamp untitled

I suspect it is a Trojan Cheval or a version of Raymond's sculpture which itself does not look like it's photography but rather a collection of camera parts, in this case like a photograph of the painter taken by the painting as it were.



247w12

250s3

Duchamp drawing of chocolate Grinder
vestiges of Gersaints signboard are emblematic to borrowed
themes from Davinci of drawing water punned to a Hindu
Sanskrit drawing of fire (Uruana light of heaven to Puranha net-
pei the configurative ie Pyros and the Heraclitean modes
leading to Aristotelian Kinds an I. M. Pei.



347w18

250s3

Duchamp drawing for Chocolate grinder minus the hedron grid

Grinder turning to an "aesthetic" view the chaux colet
referent of Chaux des Salines (Ledoux saltworks utopia
linked Davinci water drawing (salt from water workers
utopia per Ledoux) now Chin colet or the pastiche.

Watteau Savoyard

savoyard of sanskrit drawing verb savahanha or off
hand, ie recto -verso (savant) and Indo Euro tribe like
Gypsies ie no leader, similar arab as meaning a- rhabdos (
rhabdos leader's staff ie also no leader).

Ariadne {Piranesi}

ariadne like savoyard ie a- rhea or aside from flux (to
weave the determinant) think Ad Reinhardt end
game....

Stella turning cone drawing

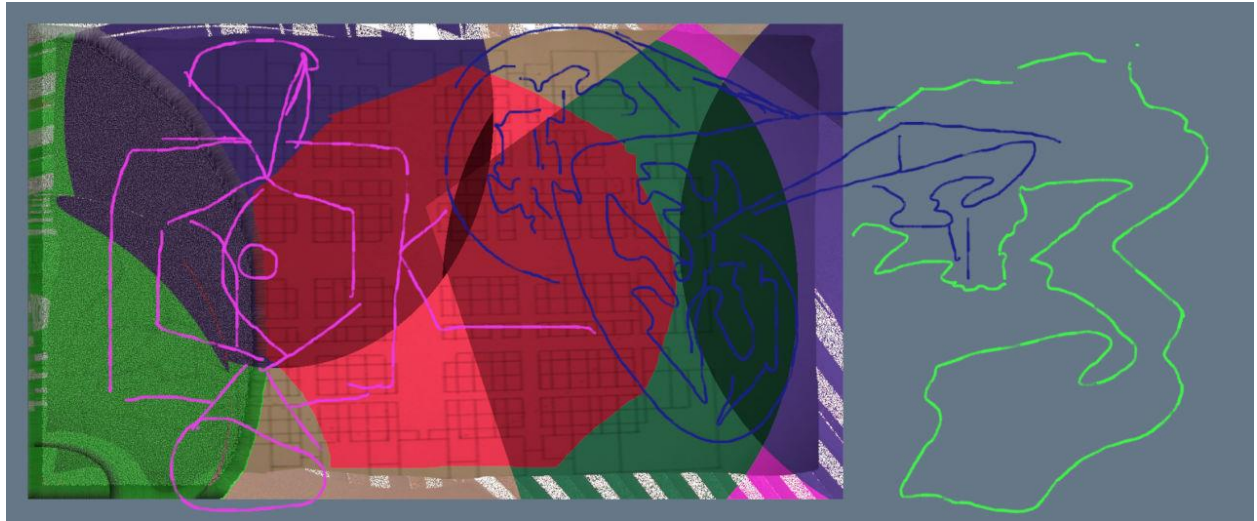
he identifies to the stoppages the "brane" or duality of planar division releasing two infinite alternatives which in tandem mirror a turning inward and an outward horizon

Boldini drawing of door in Monmartre
his personal system of coding information from abstraction to realism maps onto Duchamps
Grinder drawing abstraction which looks like a
Hindu wheel quoting Davinci water drawing
diagram and hints at the door of the Given (since
Givergne)

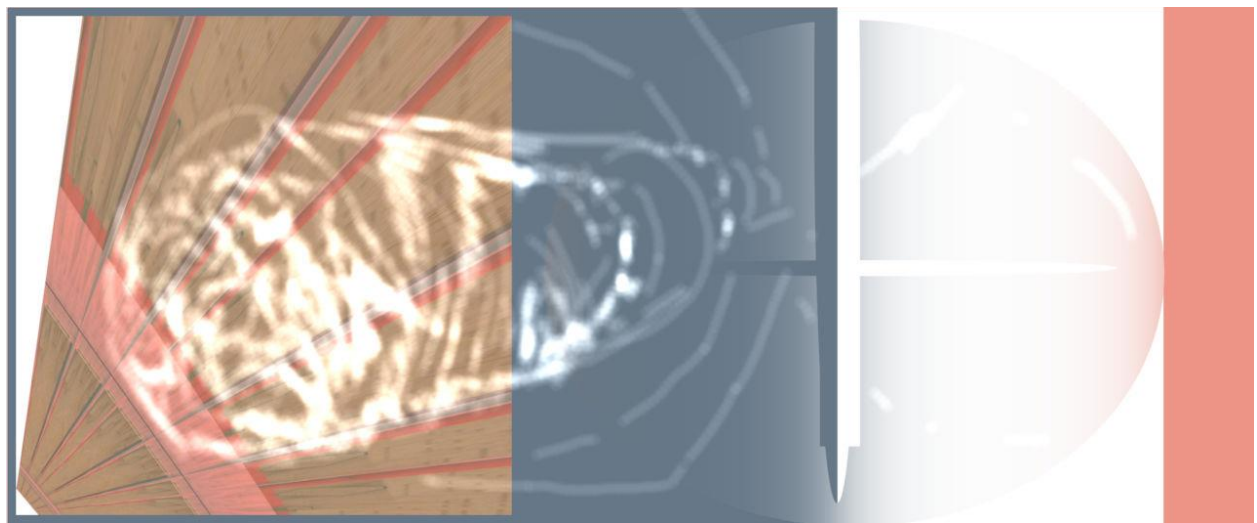
Introduction

Illustrating Duchamp's Green Box allows me to gather my thoughts about neo space projections from his paradigm through my own experience

Duchamp tasked the morphology between abstraction and realism, pattern and mass, art and design from the sources the Phaedrus illuminates to the art use of Platonic solids and their vignette compositional pattern abstractions In Western Art taken through the topological nuances of cubism, to an introduction to fourth dimensional thinking in his case a three dimensional chess in those fourth dimensional terms, where "droughts" itself originally of metapeutai, or turn of events poised between mathesis or thinking things in relation to the game as chess and its relation to Pie the configurative via the Pawn. (gambit)

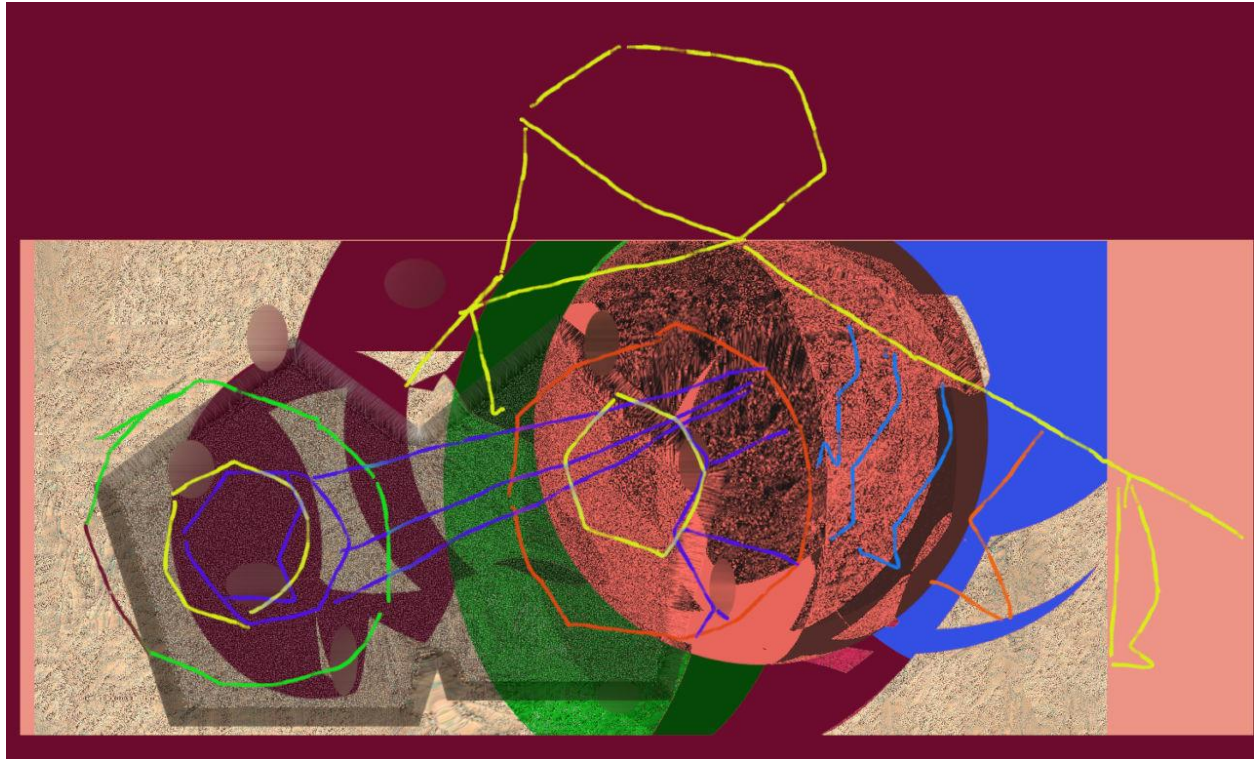


247w19



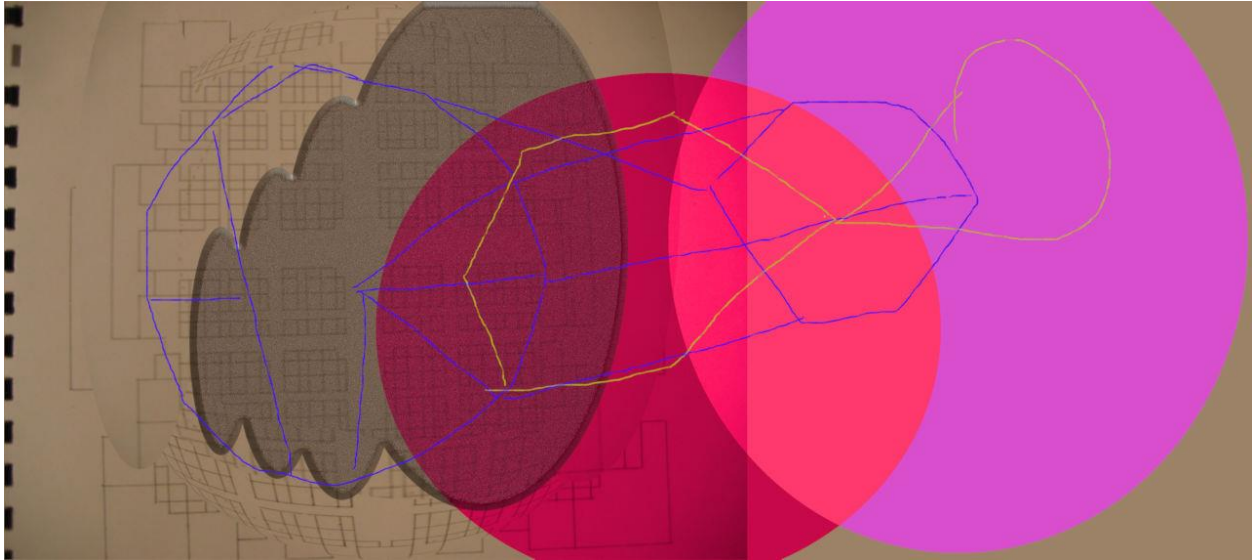
247w20

250s3



247w21

250s3

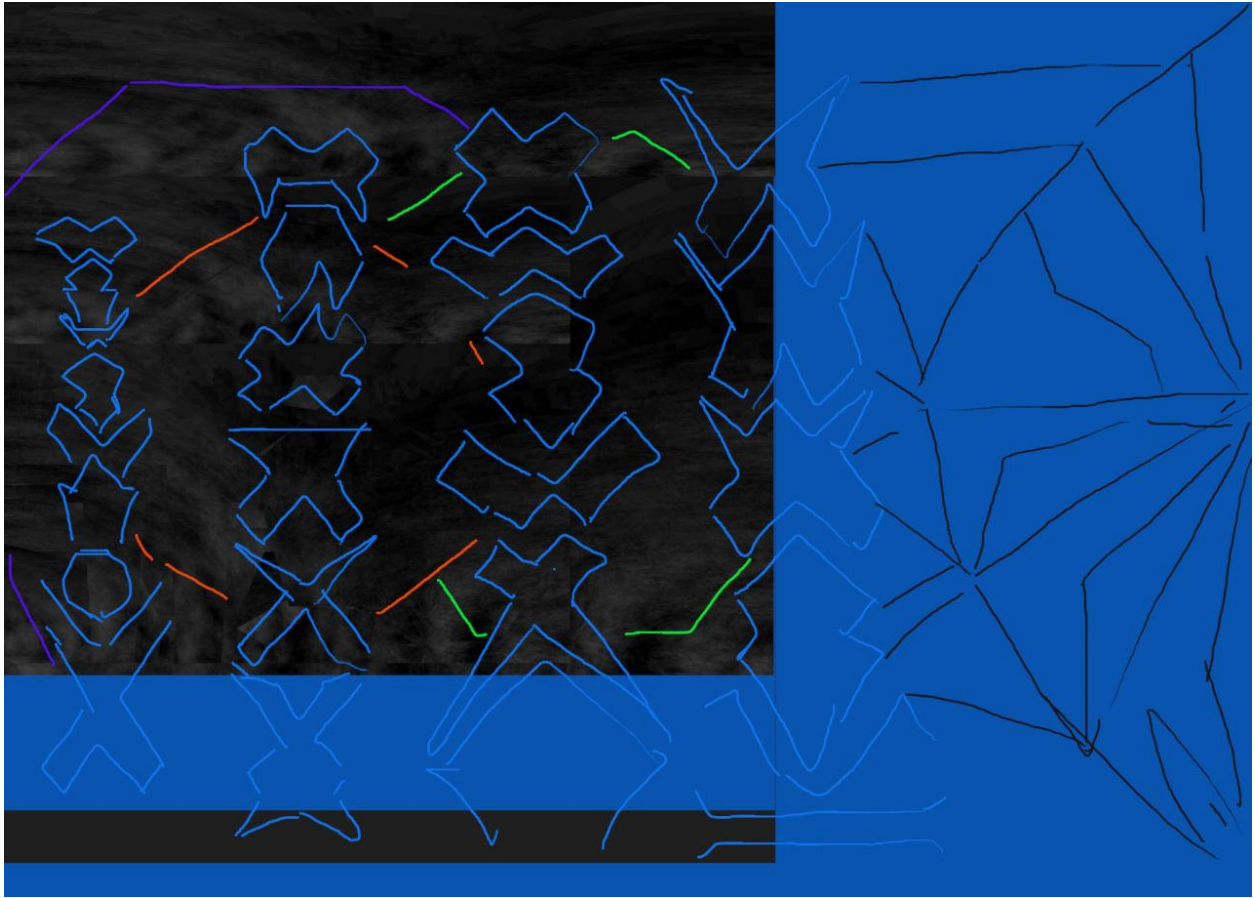


247w17

Duchamp-Paradise

he seems here to have painted Manet's etching of a hat on a guitar (introducing a series) in an Arthur Dove style departing from his normal dry look. The Glass has internal allegories and external related works which play with a weak or strong mobius like link to transformation.

250s3



247x4

Duchamp woman sitting in bathtub

Just as Ingres would substitute his own hand into female portrait drawings the arms and at least one of the legs don't belong to model the water is drawn on floor, model on cushion and carpet on wall...

Duchamp early green note box on headlight child... color road...

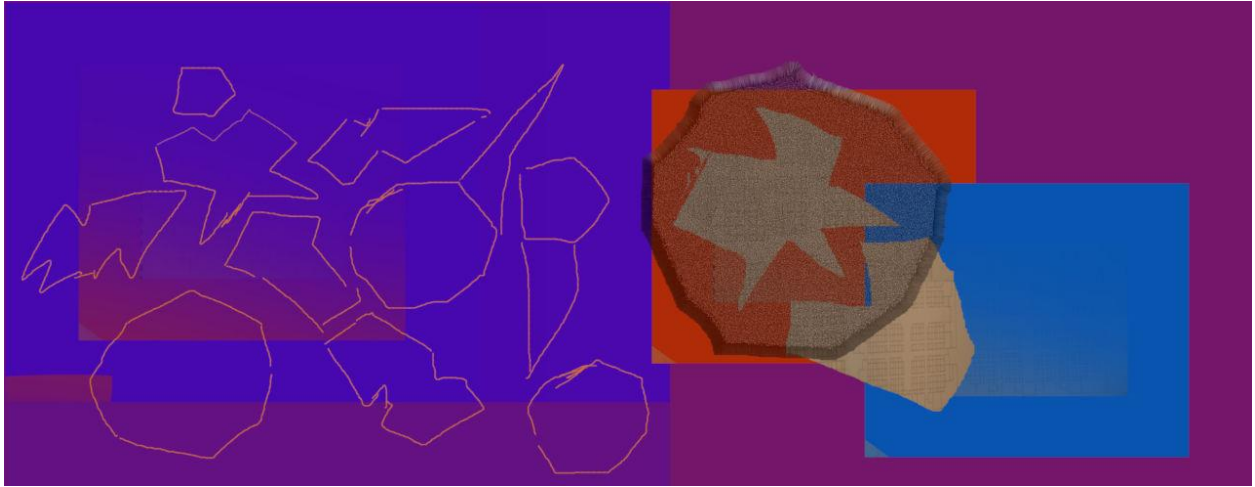
i.e. the opening out of the angle of vision in relation to color
lense, orientation, ie road leaving 2 primaries and three
mixtures to undress or rather address extension in space which
he actually poses like Bob and Alice contemporary riddle of
entanglement in the information.

Note – the road refers to a road trip where Apollinaire decided
to publish book on cubism, headlight child may refer to Picasso
drawing with flashlight

For me the flashlight drawing or headlight child is emblematic
of cyber drawing with laser beam and the laser as used in
contemporary physics entanglement projects...

Duchamp Nude Descending

not cinematic but rather a bundling of anterior and
posterior positions-you will see a kind of arch
constructed the mapping in profile form solves Zeno's
paradox by making the displaced center at arrival
collapsing the profile. enclosed bridge form bending
space(become bridge)

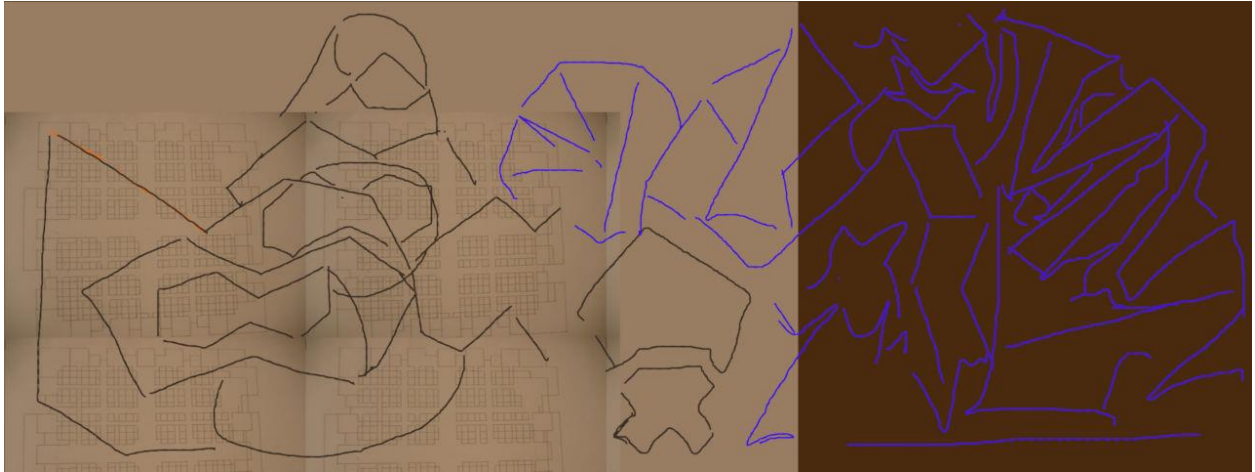


247x8

Duchamp

Waterfall drawings

a source in Leonardo of testing beams transformed to drawing water in forms transplanting to Baroque column are a state of conditionality between image and the source it comes to transform



247x10

ie water means transformative space of Platonic solids, a provisional term...

<https://arstechnica.com/science/2021/01/a-curious-observers-guide-to-quantum-mechanics-pt-3-rose-colored-glasses/>

Duchamp For Marriage and Celibacy are
the Same



247y2

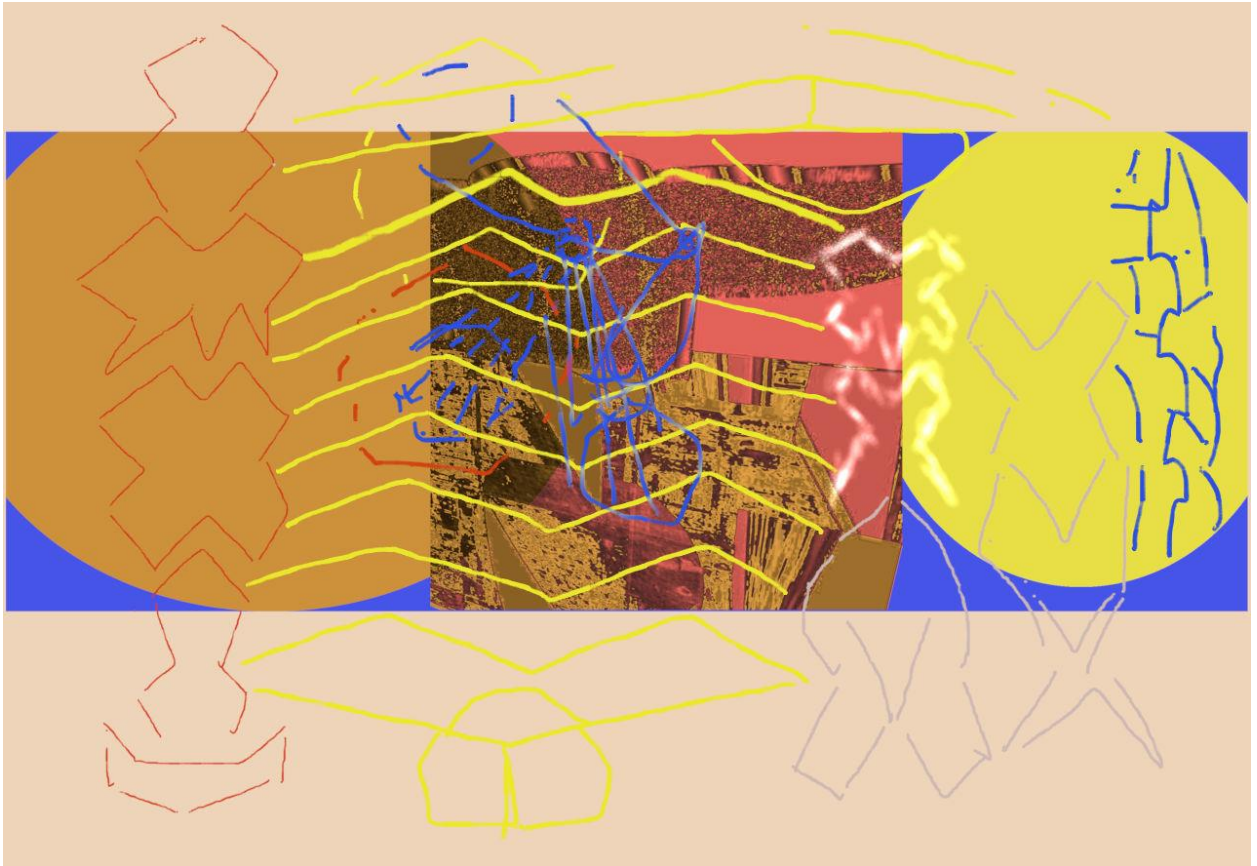
Duchamp paint fired from toy cannon

250s3

paint fired from a toy cannon is a canonical side show to invention of glass fabric by physicist firing heated glass to form a thread midair likewise from a toy cannon of his devise.

Duchamp Church at Blainville

here he has jumped all over the idea of comparing the stigmata paintings as points developed from cross with a fourth dimensional mobius or klein bottle idea and cross to shadow somewhere between Greek Klein (banquet chair) and Franz Klein) or Franz West and his Uncle chair.



247y4

250s3

Alias thru the Glass Clairvoyance

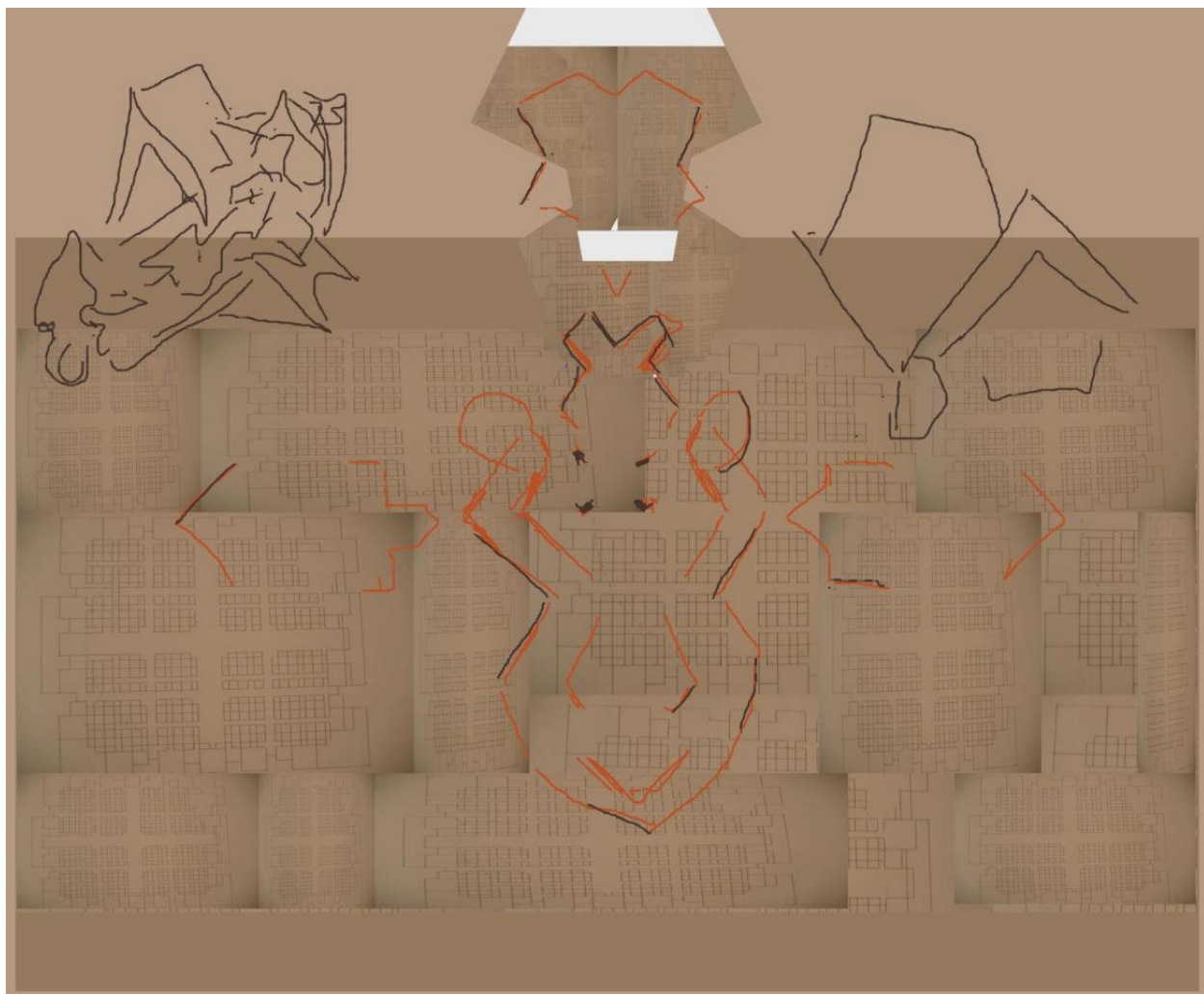
Duchamp's Glass has any number of inbuilt red herrings not the least of which from the standpoint of the works building through Phaedrus various configurations upon the substantative "pei"(to configure) is of course Olympia (Olo- throughout and Pei = Olympia) which for the sake of the pun can read ChampEllyses etaient or roughly "country right and left" Olympia , like the Glass, was just too much, you had to love it.

In the diagram I have tasked the idea of letting Olympia be Olympia by returning to the theme of the formative hedrons, the plan is a processional which like Wittgenstein's plan for his house has a meaning tho a little different... the 12 and 8 have an alias in their inverted readings meaning can configure a star burst to relate both mortise and tenon so the idea of a capstone directs the plan to splinter upon a fault line center a kind of reference to neo space or expanding and contracting center as band width which shows

bandwidth energies color complexity as quantum levels
by which a bubble universe has likely made our cosmic
radiation map the bruise of that color contact showing
those incidences here confined to plan and ship like
projection.

Duchamp – make a sick ready made

sic the Alias essay



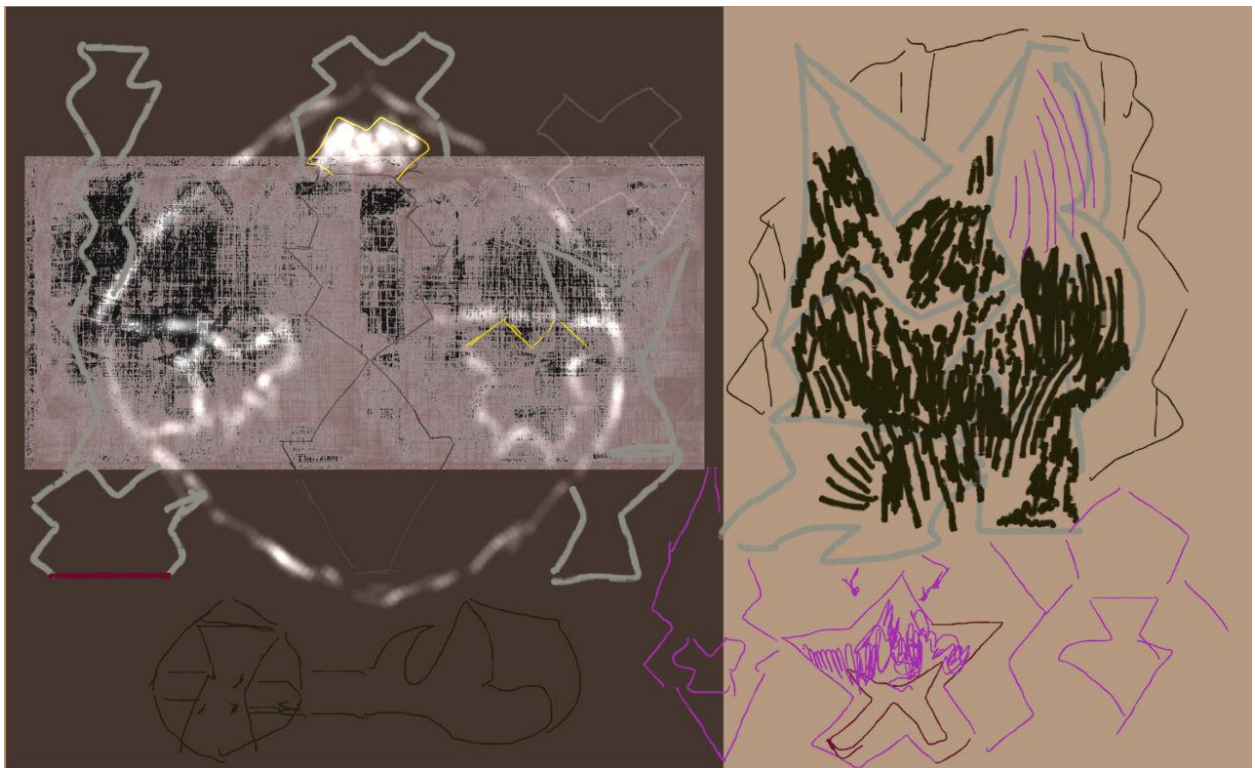
247y13

250s3

Duchamp Pencil drawing for staircase bride

The core of a form conceived as transparent thus reverse per mass is perversely shown to a core which is as much as a double negative in the dimension at hand and to come

I like the way material and the material world are not exactly the same the first being the abstraction o f the second...



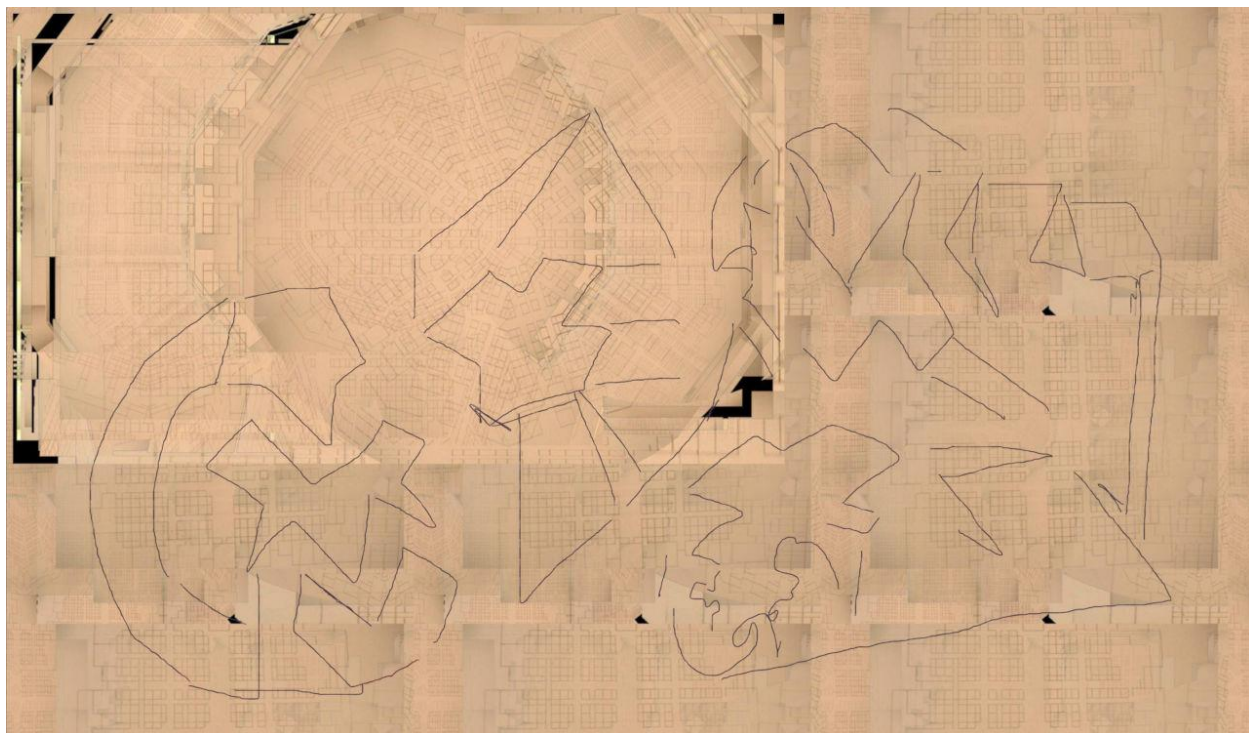
247z2

250s3



247z3

250s3



247z4

250s3

Duchamp Why not sneeze Rose Selavy

why net zeno Rose Selavy to answer a question with a question the map of the bride descending is that of the pending(femme pendu) clause in which the striations are time over run by it's necessary fracturing of symmetry in the manufacturing of mass by which dimensions interpose.



248a1

250s3

Duchamp – to be observed for nearly an hour...

he observes that to yet observe the dimension of the plane of glass is a paen to it's pane in the sense of

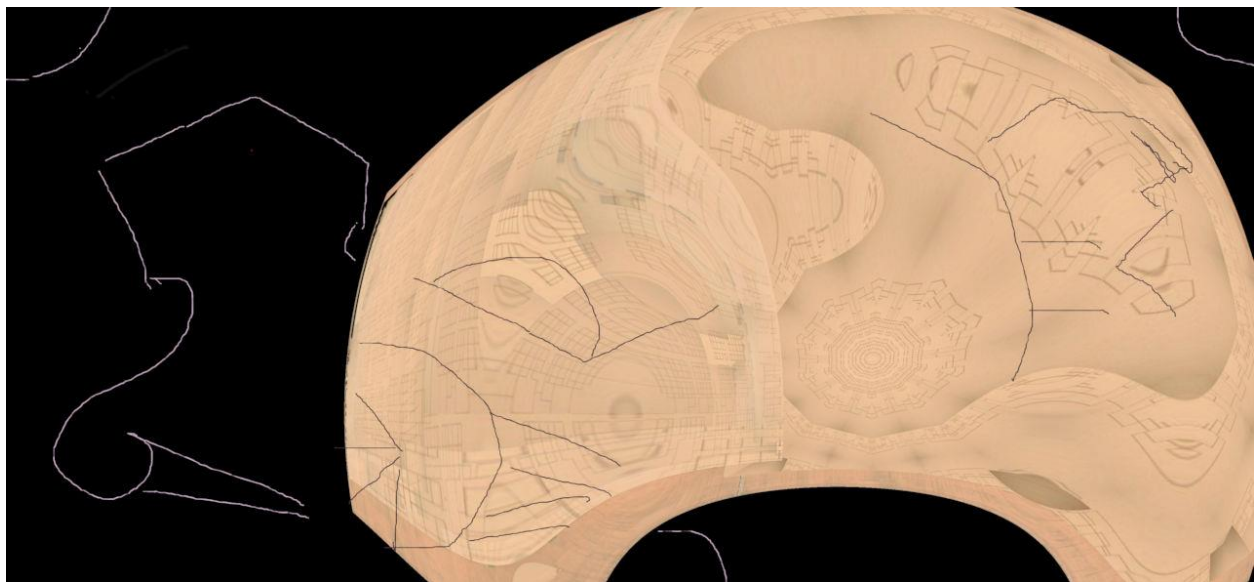
fracturing time he observes that to yet observe the dimension of the plane of glass is a paen to it's pane in the sense of fracturing time

ie is the close observation by or of oneself by what verification (as in of time itself a thing in itself)



248a5

250s3



248a4



250s3

248a3

Duchamp precisionoptics

the thin bars are the octahedron dimension
which in starburst form peels away strata like,
the base placing a three fold emphasis to this,
Goetia and theuria in Magi terms of application
and broader theory, the spinnet corresponds to
early Rosen ideas of "cosmic censorship"



248a6

250s3

Duchamp Portrain of Dr Tribout

the clasp of diamond shapes to fashion in
the doubling minus center a ten sided-
hand a benediction in te benedictine glass
from hour shape to a comparison of the
palm of hand sporting same on diagonal
axis opening fields in the Leger Demain.

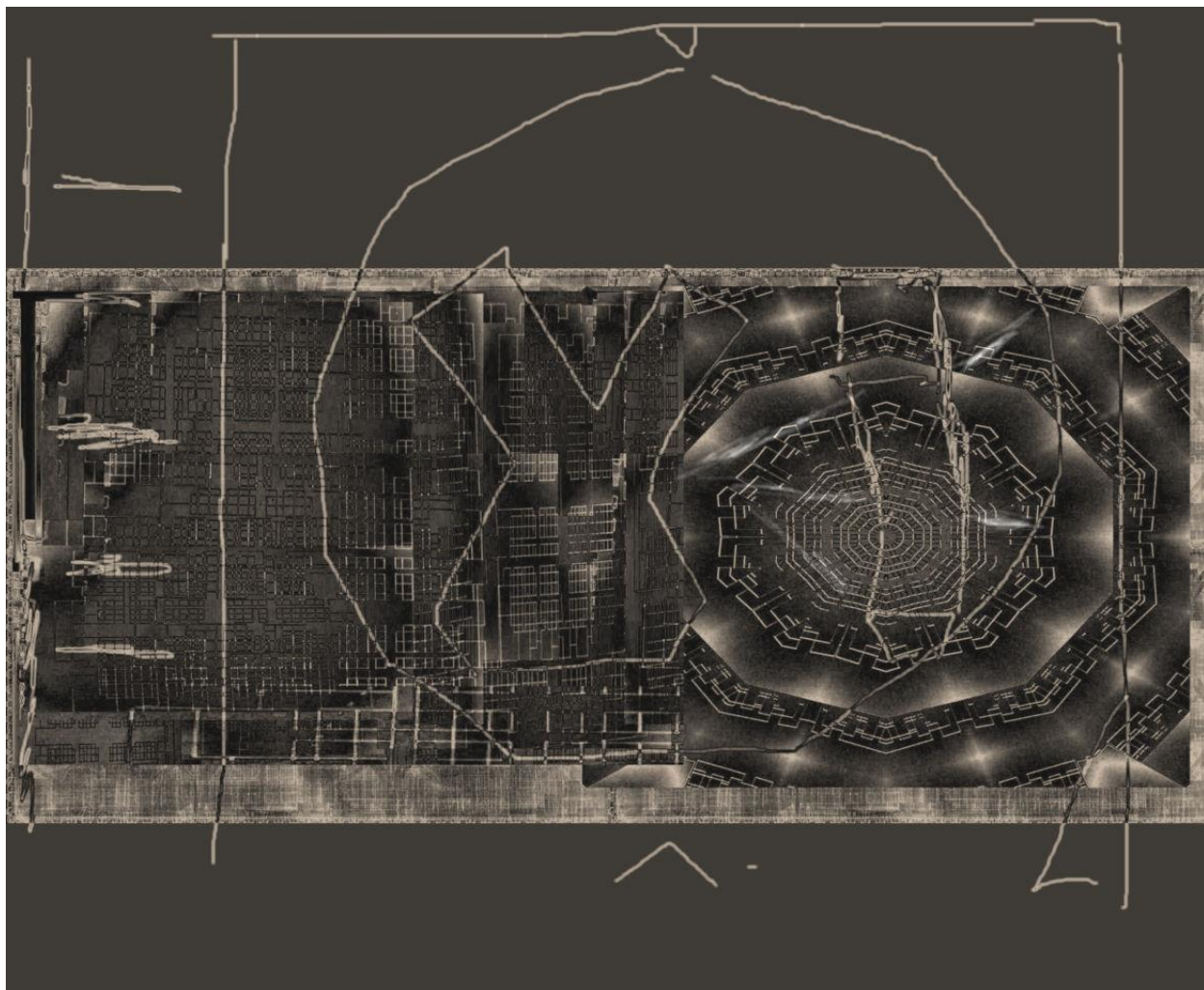


248a10

250s3

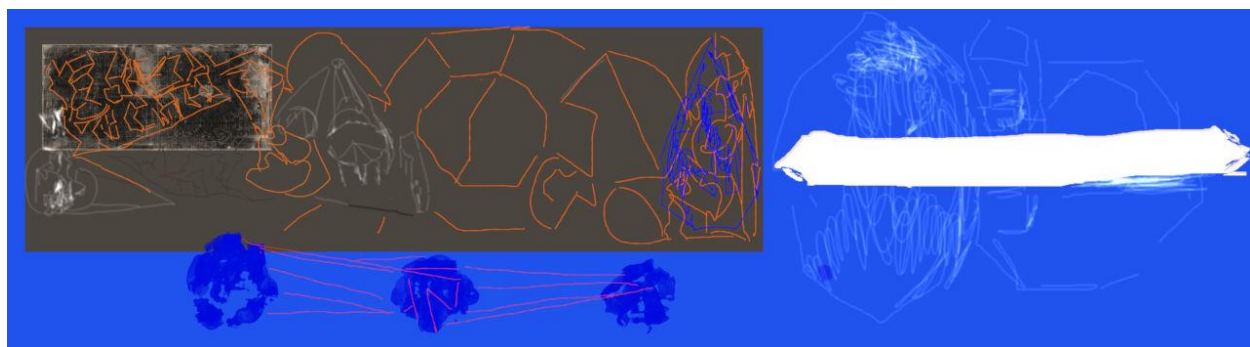
Duchamp Fork

the radial crossing of one kind of
atmospheric mid center over the
morphological edge striation are located in
the drawing to a most particular moment
by which to emphasize the design like
sense of a particular situation as in the end
beyond the plan and so a physical meta...



248b7

250s3



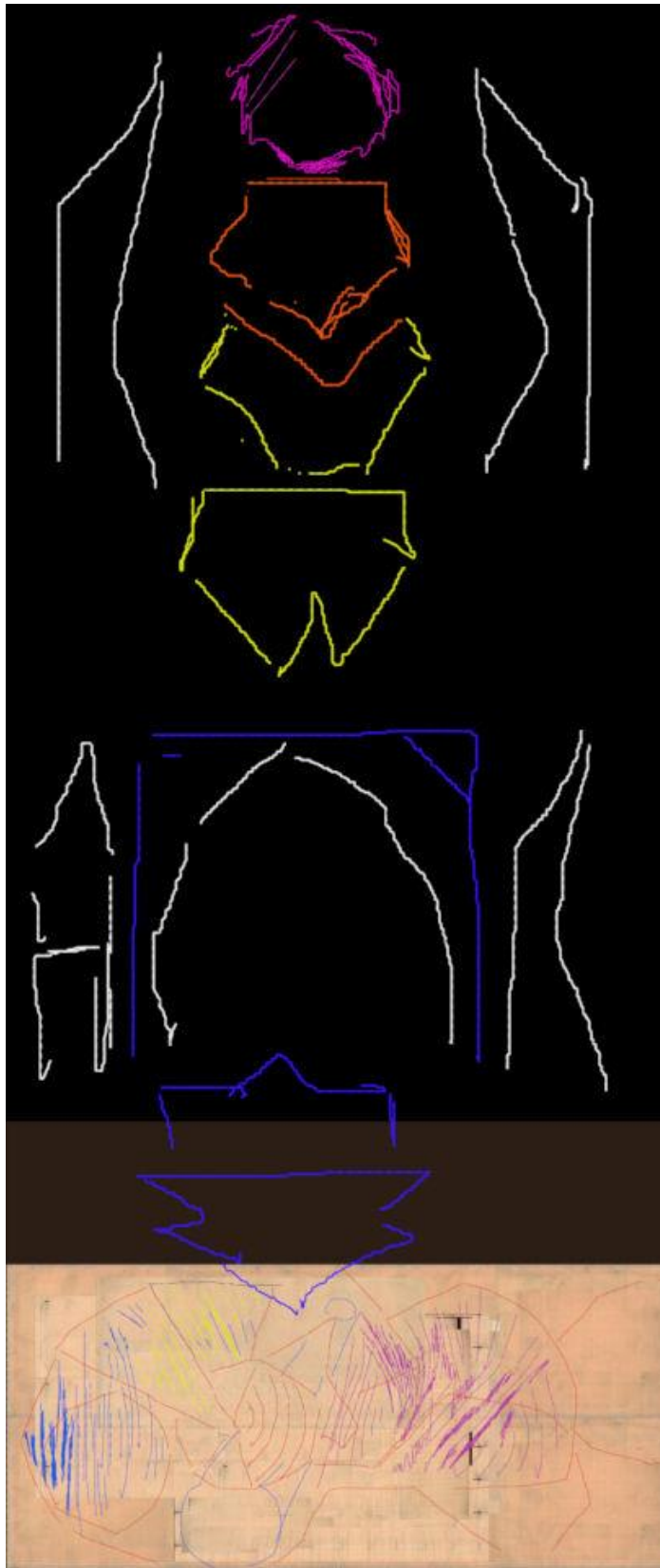
248b5

250s3

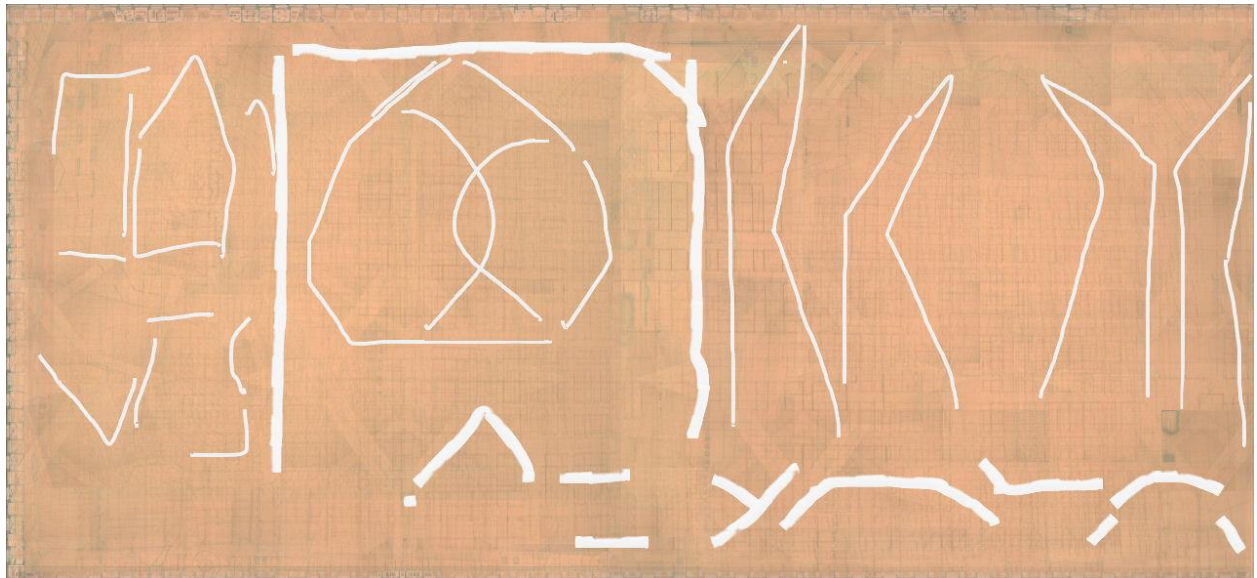


Duchamp profile drawing self portrait

enclosed drawing repeats inverse profile of 7sided figure which makes it essentially 4th dim... the Duchamp figure has done something very similar, translating the inky series of simplified portraits of Villon into a different dimension as profile "echoes" as echoes invert.



248b8



247b9

250s3

Duchamp- to be looked at for nearly an hour...

opening one eye upon another through the rather surrealist suggestion of the glass cracks has prompted him in the interstices of the moment to consider hyperspheres packed within the hedrons and how the scale of one particular may reach into another in space packing reimaged

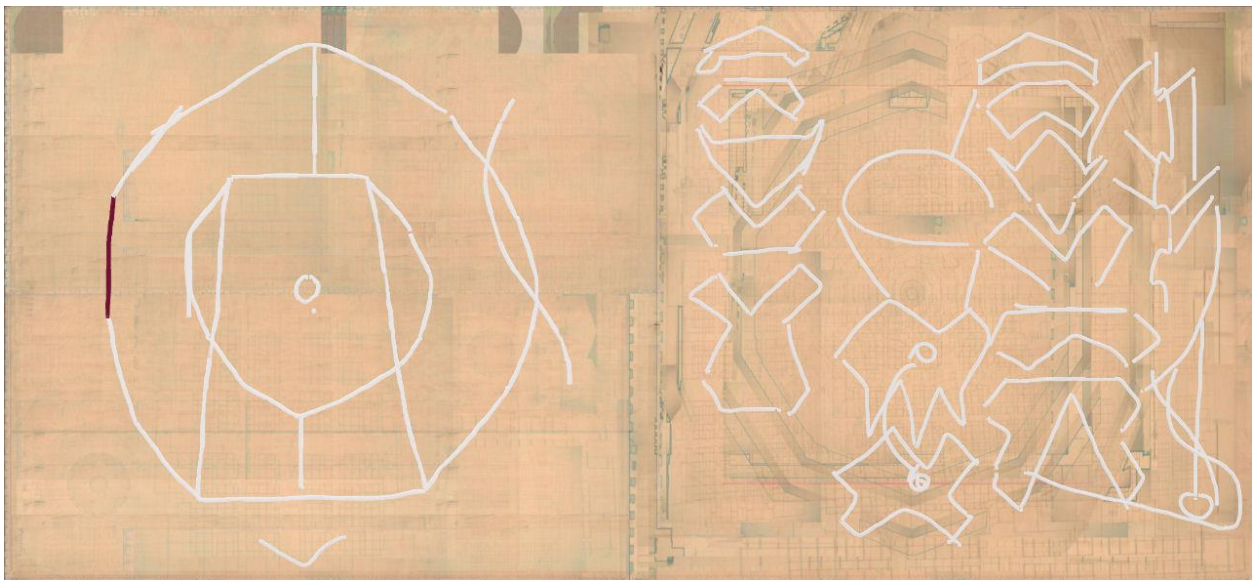


248c2

250s3

Duchamp- cuttage in reserve.
in the four dimensional thinking a
projected form is "slice" thus dimension to
dimension the status of the "stoppage" is in
his neologism "cuttage in reserve",

(ante chambers of a cuttage industry...)



246c4

250s3

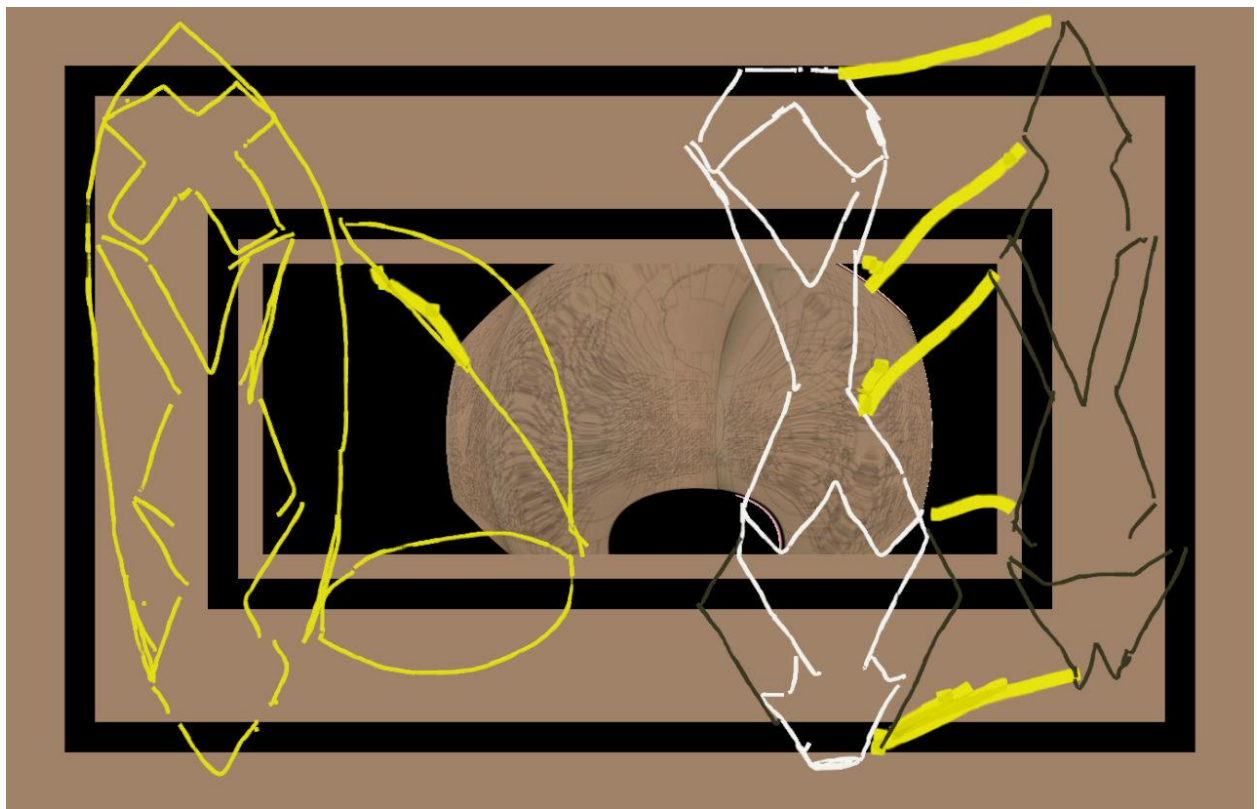
Duchamp Japanese Apple Tree

an orchid which grows in branch bark is compared with a contemporary fascination with the wasp nest as growing out of it's environment. "crab apple" may be a reference to the poetry club in Story of the Stone in which author as individual is able to detail several poets process.

Duchamp classify combs (peignes) by number of broken teeth..

combs as Peignes breaks down an etymology of Pei or configure, ie experience, philosophy, phenomenon but also paint and palette, palate, palatine.... inter pollate and interpellate so to speak...

pattern of internal -external rotation interesting-
early European game of bowls = unevenly weighted
ball which had eccentric spin (God not always
playing dice but employed at bowls considerably) as
Davinci shows...



258c7

Duchamp- the Glass

there is a slight echo of Chardin's transference from still life to figure in Duchamp's malic molds on strength of pun to "livery" (or Louver lovery) ie le verre (glass) Glass symbolizes within the "Glass" a suspended state of matter by which transitive vision approaches it's subject through transformation of the intellect and allegory relating from the Phaedrus perspectives on the Janus theory, flight, time, the fourth dimension, art and design.



250s3

248c8

Duchamp- “appearance and apparition”

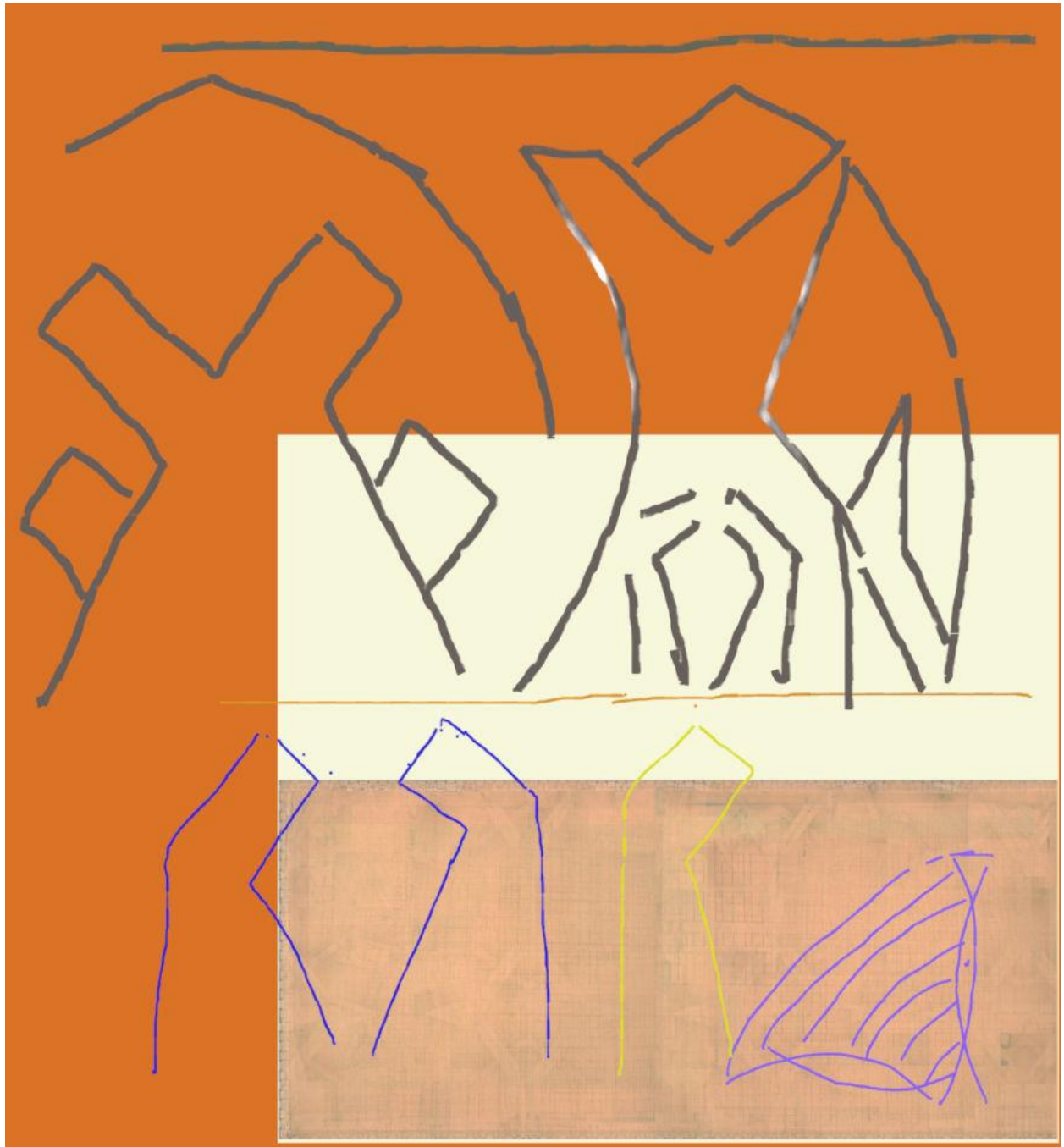
Appearance and apparition are structures of Pei, i.e. to configure (which figures in the Phaedrus) pei as pawn and gambit to appeiron (gstat), phaeron, glow, Photon-human measure of light, paen, hym o f deliverance, pyre, fire, experience, phenomenon, philosophy and so forth

Duchamp---Jacob Jordaens- Diogenes
searching for an honest man seems the
structure of The Given

Duchamp

one of his notes-buy a book on knots-sailor etc was
a red herring he meant a book per 4dm knots of
which a kind of prototype was the arm formations

in Botticelli's Spring and has fascinated countless responses such as this



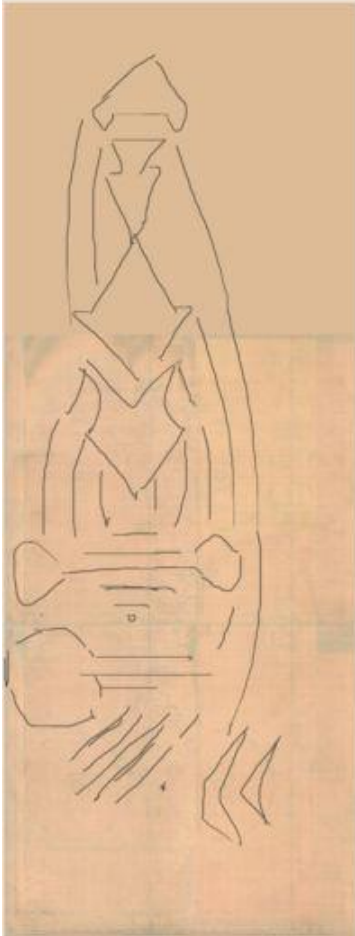
248d1

250s3

248d2

Ask Bob and Alice

250s3



<https://arstechnica.com/features/2021/01/a-curious-observers-guide-to-quantum-mechanics-pt-4-looking-at-the-stars/>

Duchamp

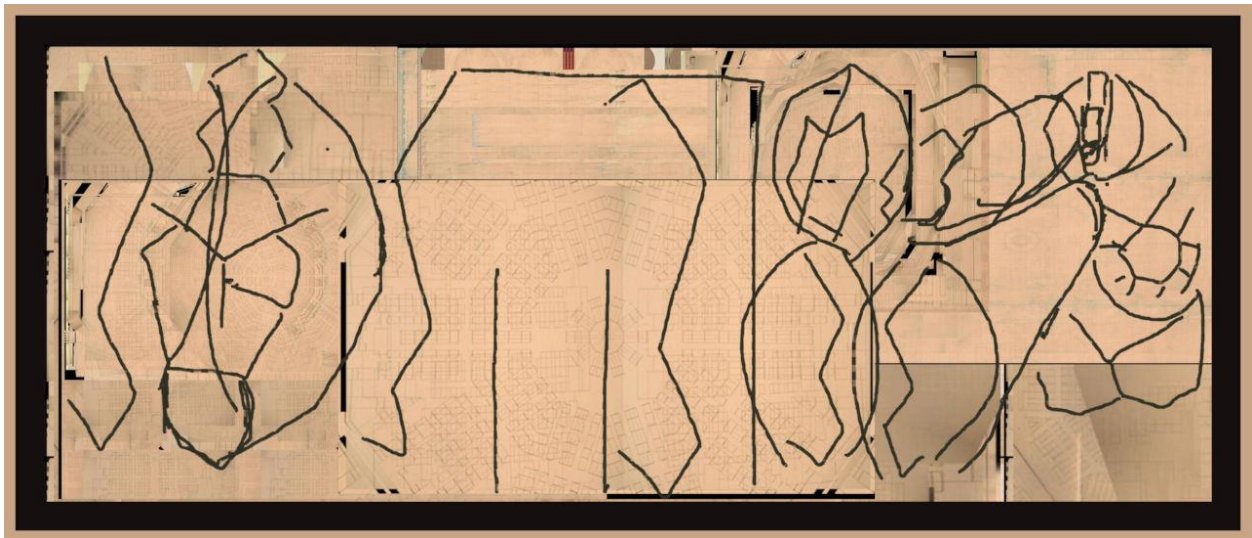
“further References to the Glass”

Further references I have made were to look up the name for glass in various languages, and the realization of how many languages are disappearing... in general the underlying link is Sanskrit and its some 300 words for drawing which condition vision as transitive



248d4

also vitrine per latrine, and of verre the reference to phaeron or luminous of Pei the configurative as in phaedrus, phaiton, pyre, fire, ferral, peon, pawn aphrodite, haphaestus, etc.



248d5

250s3

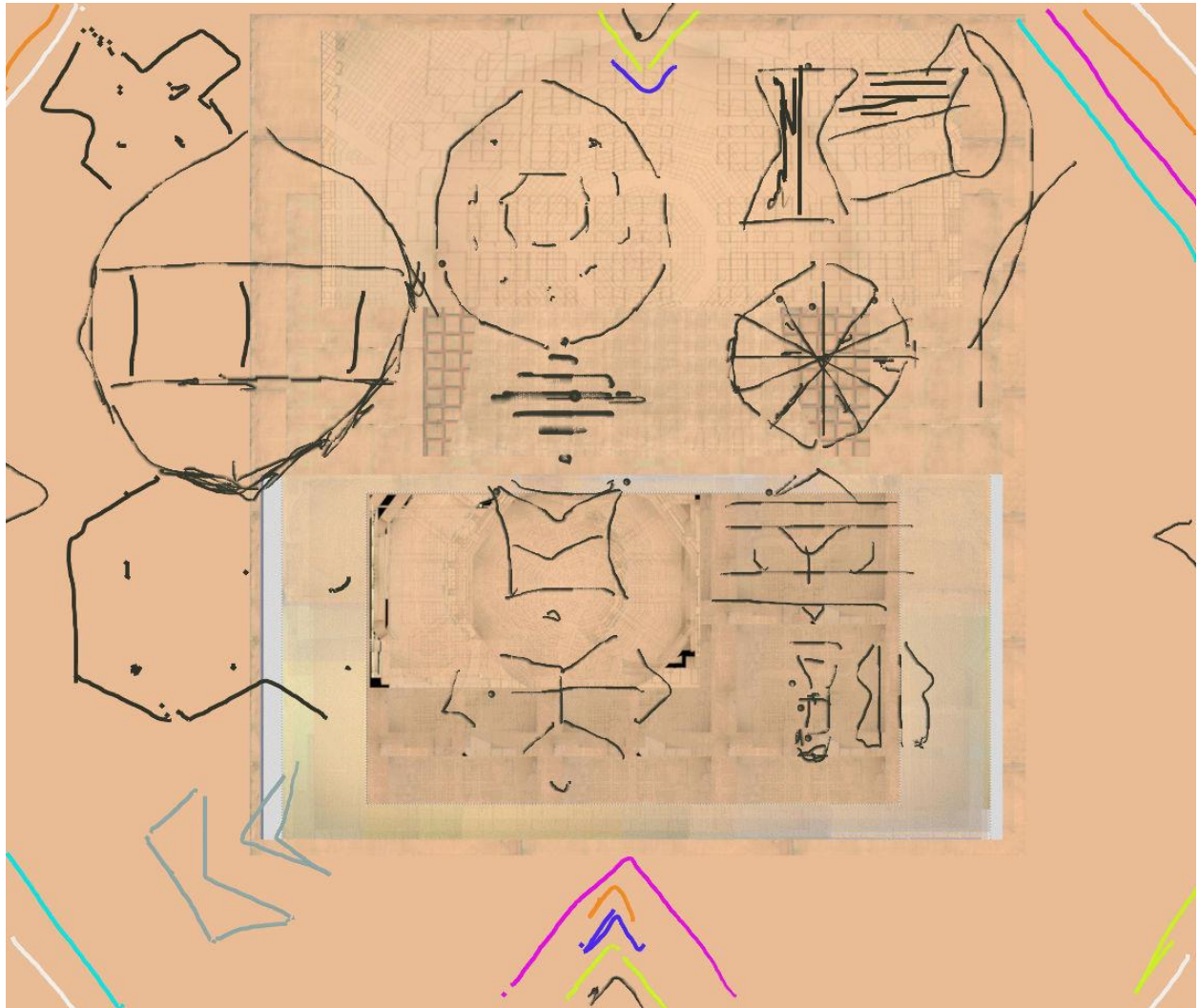


48d6

250s3



248d7



248d8

250s3

Duchamp roto relief “escargo”

escargo places Skar rythm of making (19c
"horse the country ie reinforce) and
escharre, Greek for hearth burn or link to
chair emblazoned and emblazoning as a
primatura the snail is a kind of slow burn
cargo cult in the offset he makes to Bell's
kites and perspective communique



248d11

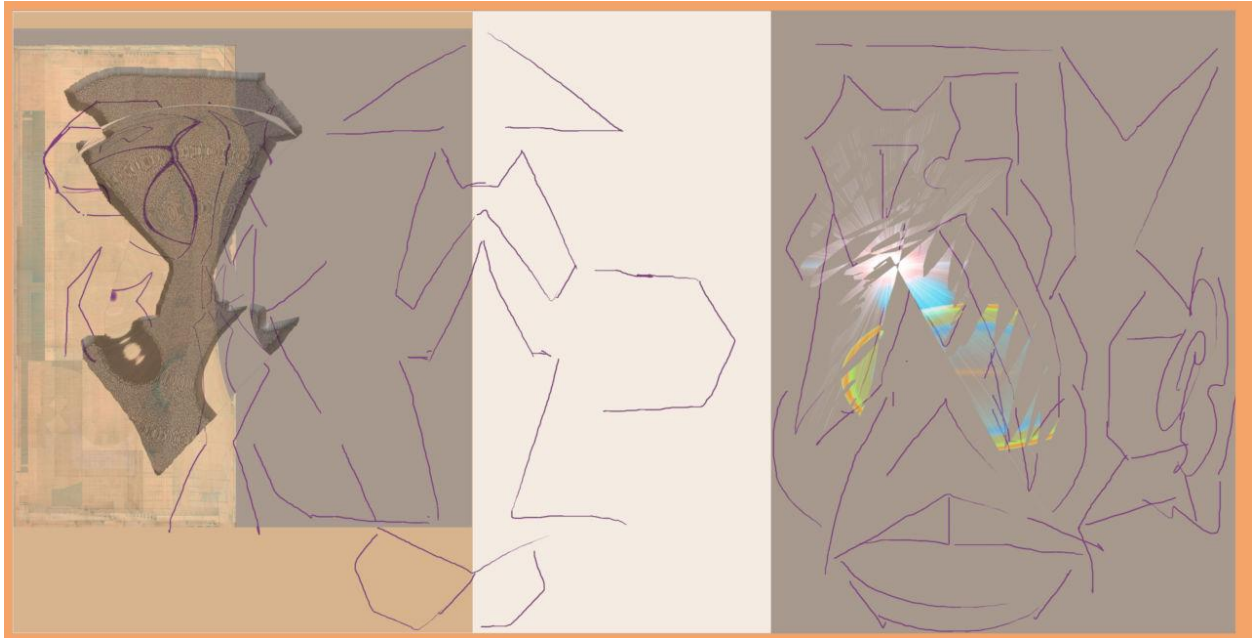
250s3

Duchamp note- “references to the Glass”

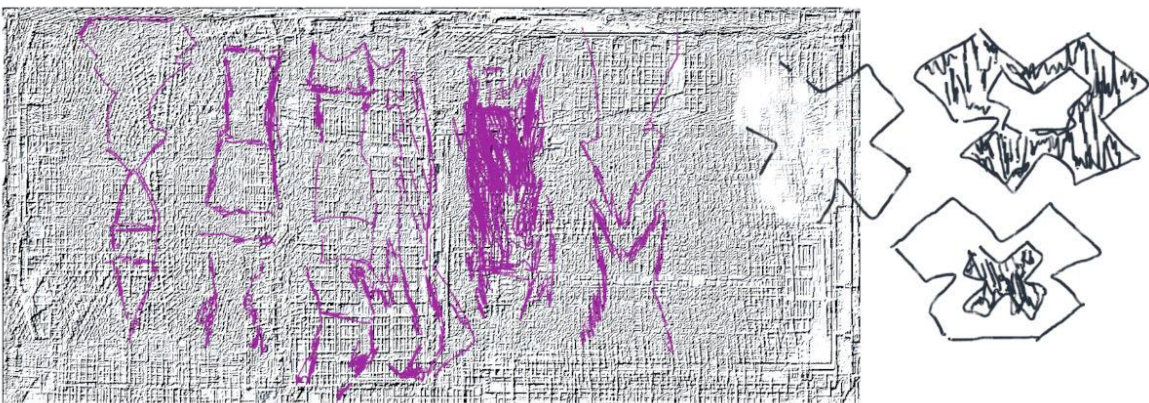
:averre” verre (cliché verre)

Duchamp Malic Mold

the wiry peace sign like shape that sprouts a nonagon formed of pentagon shapes is interrupted by morphological arrows of a timi or loop and simplest star pattern of square and pentagon fluxed to knot the star burst half ratios and mirroring as spatial bid(bidet)malic mold .

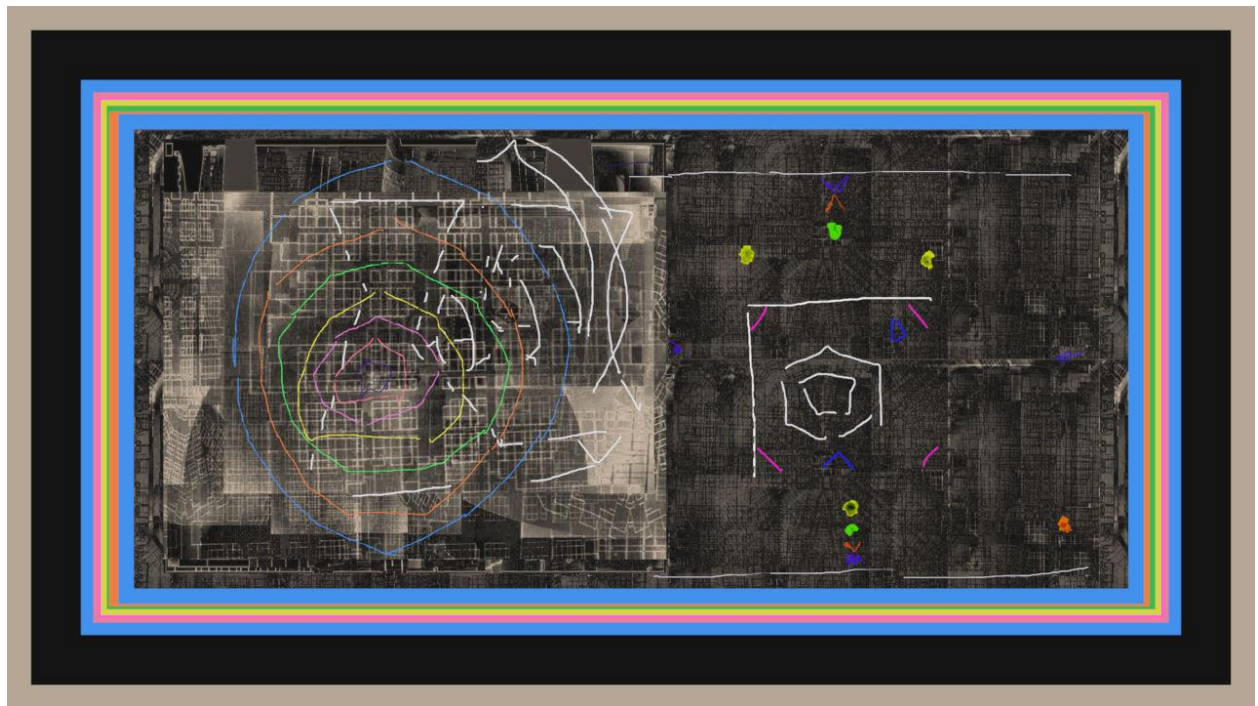


248e1



248e3

250s3



248e3

250s3

Malic molds-- Duchamp

the wiry peace sign like shape that sprouts a nonagon formed of pentagon shapes is interrupted by morphological arrows of a timi or loop and simplest star pattern of square and pentagon fluxed to knot the star burst half ratios and mirroring as spatial bid(bidet)malic mold .

Large Glass, referents reference and related

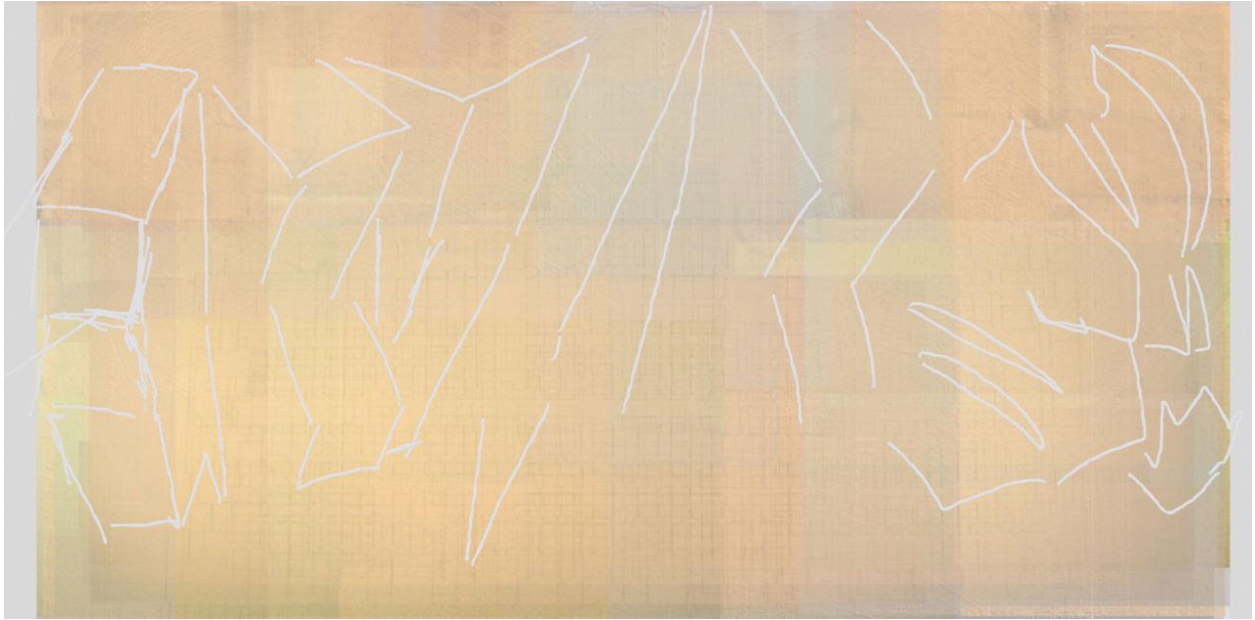


248e4

250s3

Duchamp “continuum”

From the "Great Year" of Heraclitus which births to the imagination the first quantum leap as it were of that squaring like compound to the Duchamp interest in an art form Einsteinian physics relating philosophy our Neo space is that continuum taken to our own golden age.



248e5

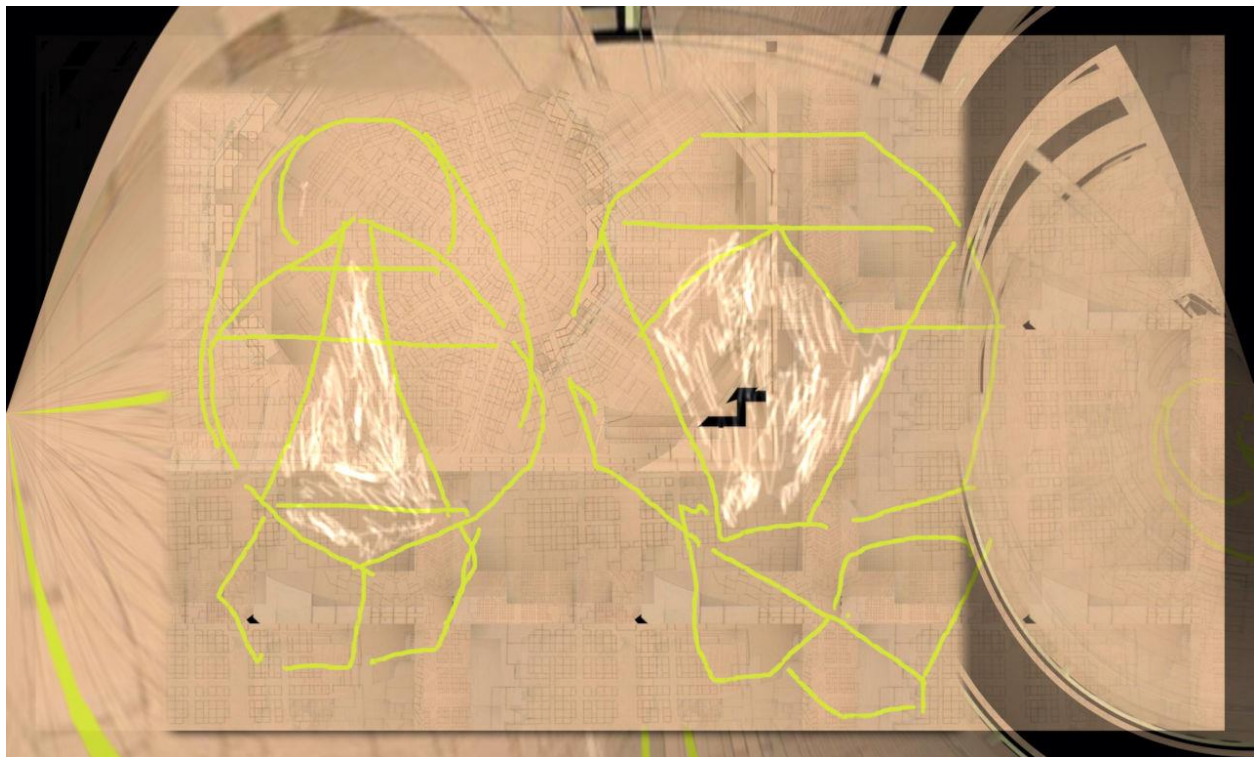
Note on Duchamp note “reference”
Connection and Connexion

250s3



248a6

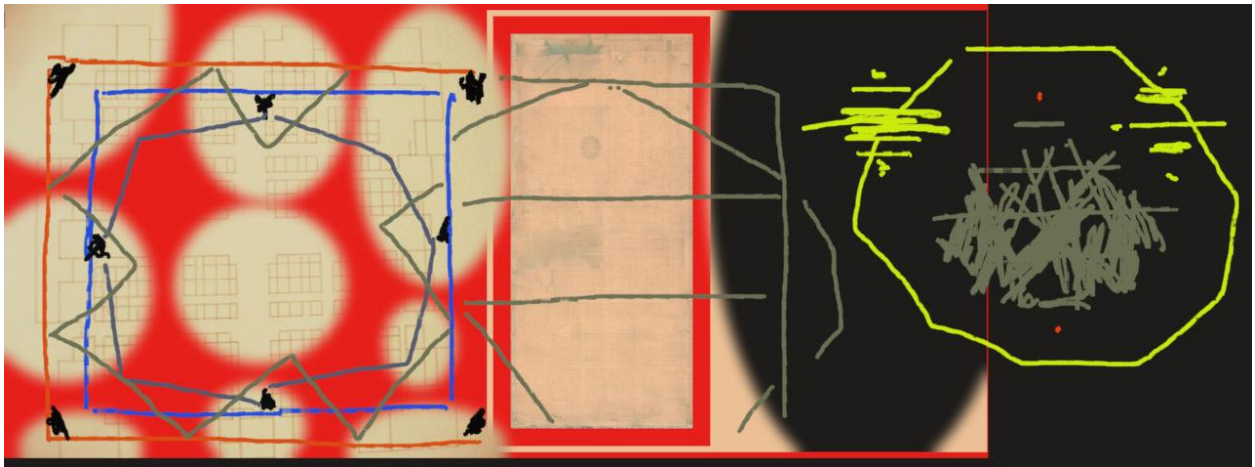
250s3



248a7

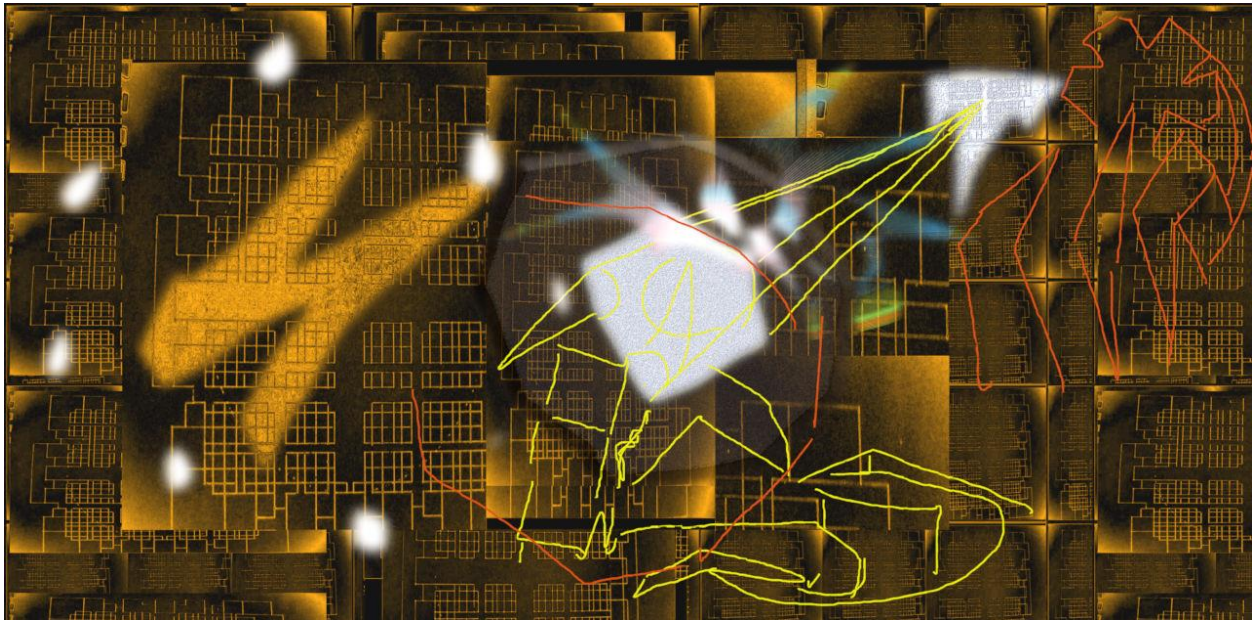
250s3

Duchamp Fountain (urinal)
in Glass-the distribution of a nonagon
framework branching pentagons through a
distorted lensing becomes as follicular
follies the Malic molds as a bidet spatial
gambit lamella of which then the
"fountain" is supportive inversion. here I
compare entangled and non entangled
forms.



248r5

250s3



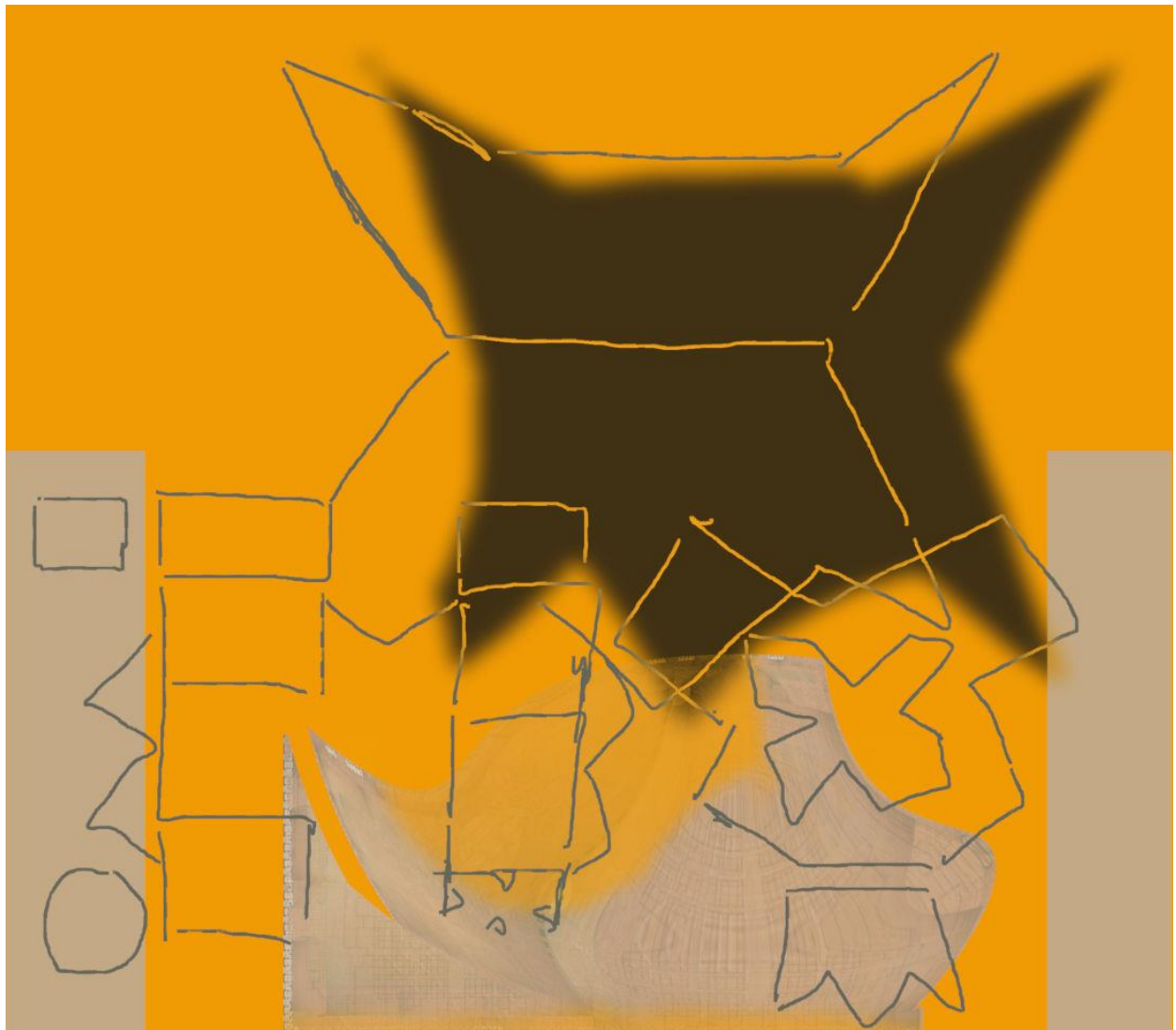
247f4

250s3



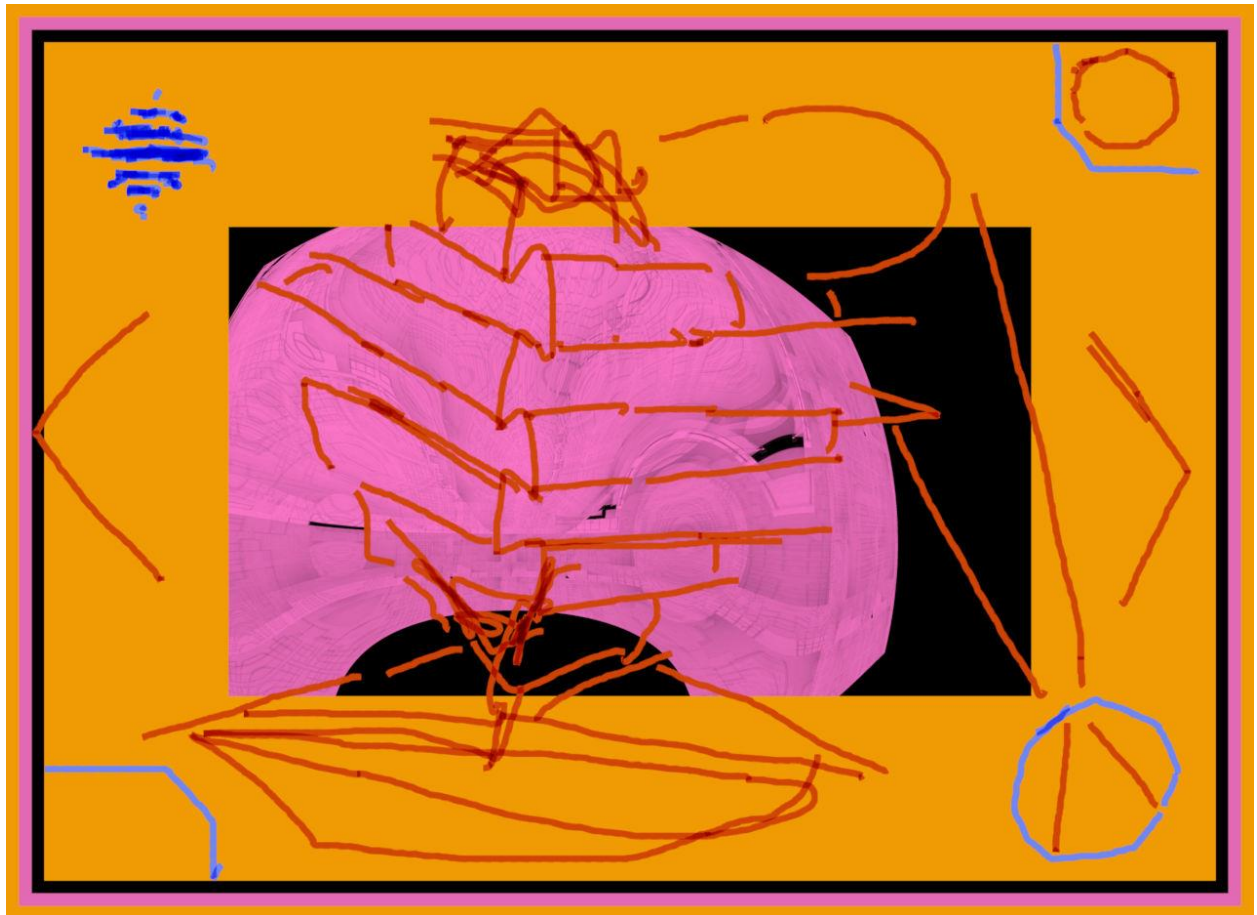
248f3

250s3



248f1

250s3



248e8

250s3

in Glass-the distribution of a nonagon framework branching
pentagons through a distorted lensing becomes as follicular
follies the Malic molds as a bidet spatial gambit lamella of
which then the "fountain" is supportive inversion. here I
compare entangled and non entangled forms.

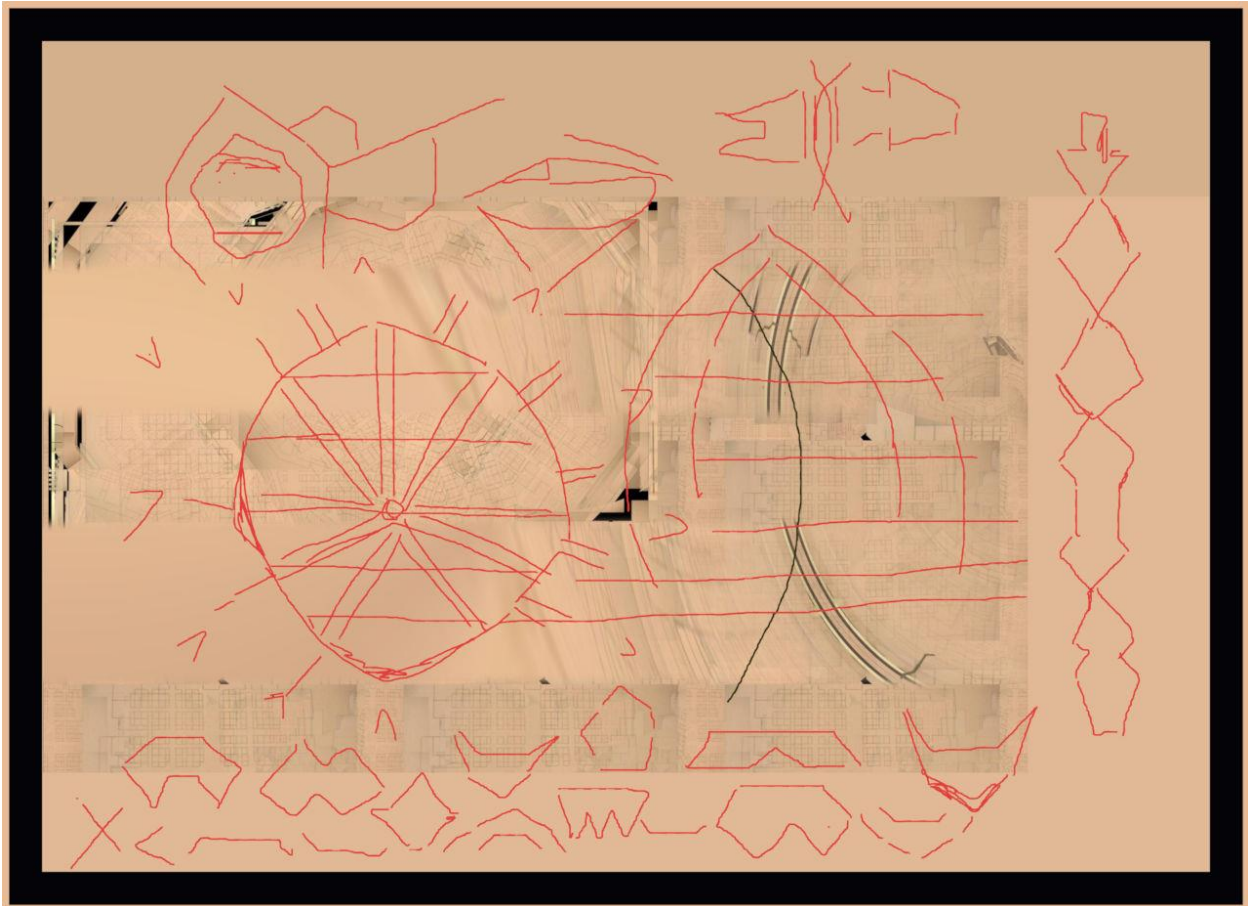
Our #PhotoOfTheWeek brings you an event display from the
@CMSExperiment

to infer what kind of particles were produced in a given
collision. The shaded red box blinks every time muon tracks are
detected.

Winking face

Read more: <http://home.cern/news/news/knowledge-sharing/cms-collaboration-releases-its-first-open-data-heavy-ion-collisions>

very nice-this drawing similarly gives sense of rotating scattering to particular transformative fields of 5 and 7 hedron in which that linear stacking of the seven sided variances produce a Klein mobius sharing to a nonogon fielding of space as a pre existing entanglement.



247f12

250s3

Katzentanglent

A Katzenjammers kids cartoon in MOMA relates figures discussing what color a stop light is while it is going through changes- the idea expresses ahead of it's time entanglement which to begin with set theory wherein zero is a null set, ie it may or may not be empty but relates a base, and the perception

n of this is one, also an observer, (whose own status actually alters the base via perception per Goedel's theorem)...

Ontologically Heraclitus gave a sense of this beginning from the Greek word for sleep which means "not yet awake" thus as he puts it in terms of history or a Janus principle by which the comparative non

existence of past and future share yet a space upon the transitive present which is vision “dead in each others life alive in each others death. That a status is all it’s potential with spins not simply mirroring but also separate developments in situ are met in perception at their coincidences, essentially a density in practice wrought by angles upon motion, motion upon gravity and gravity upon space.

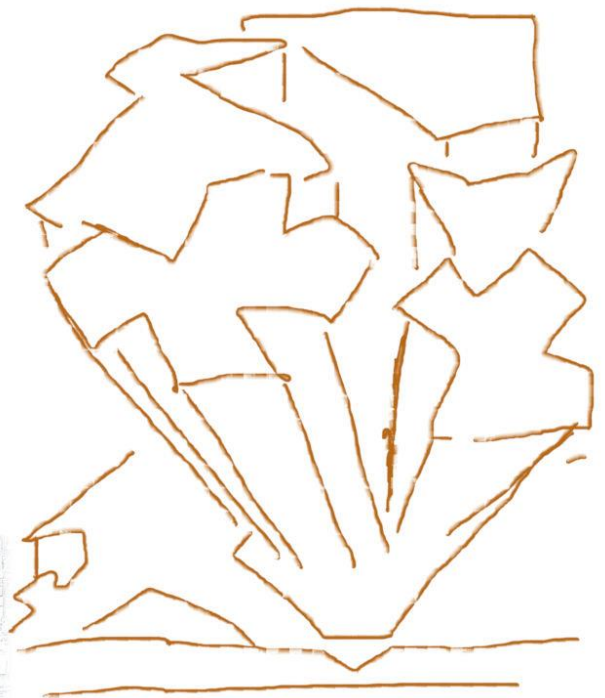
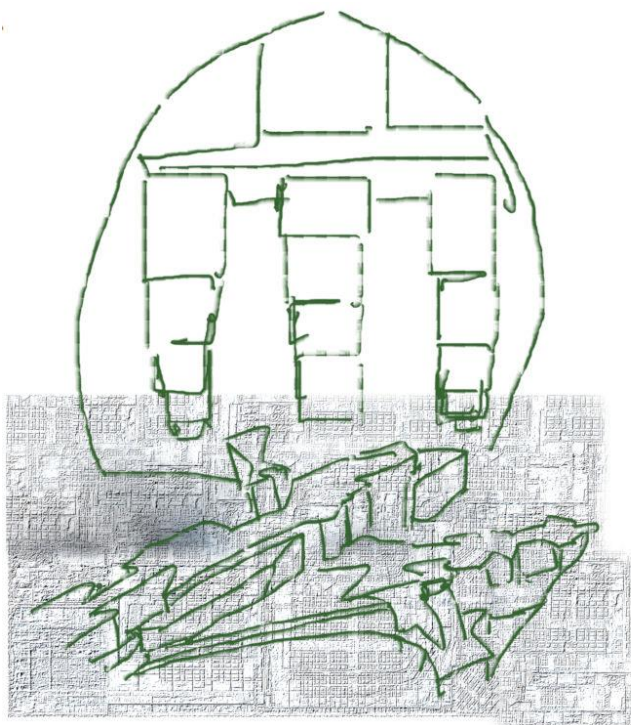
Duchamp not on alloisis and alloy:

these notes are somewhat in line with the idea he notes of an alloy in material allied to vision as it happens upon the elasticity of what it can frame in motion shared



248g8

250s3



248g9

250s3

Review

Introduction originally:

Introduction

Illustrating Duchamp's Green Box allows me to gather my thoughts about neo space projections from his paradigm through my own experience

Duchamp tasked the morphology between abstraction and realism, pattern and mass, art and design from the sources the Phaedrus illuminates to the art use of Platonic solids and their vignette compositional pattern abstractions In Western Art taken through the topological nuances of cubism to an introduction to fourth dimensional thinking in his case a three dimensional chess in those fourth dimensional terms, where "droughts" itself originally of metapeentai, or turn of events poised between mathentos or thinking things in relation to the game as chess and its relation to Pie the cofigurativ via the Pawn. (gambit)

We may then clarify the introduction

Towards recognizing that we are particularly given entanglement as a ground of being in the sense that various states exist as a compound, we find thus the Janus theory cultural and cosmogenic may be sourced to the roots of transformation principle the Phaedrus borrows from Heraclitus ie the transitive vision founded on past and present, life and death, sleeping and awake as the morphological arrows and topological nuances of their embedding, their self embedding and the Glass in it's riddle of of substance considers the idea of a thing in itself, with Heraclitus how a Great Year advances a light year and so on (towards our Neo Space in the Golden Age of Astronomy and Physics we inhabit.

The mobius, Klein Bottle structure of consciousness in four dimensional thinking allows the near and far views to embed, the rhythm or Skahr ryth of making which endows the word "culture" gains a momentum

through cultural watersheds enlivened for example not only by the Wrights flight, but experiments such As Bell's Kites as dialectical speech objects, that is to say the art of the matter, which is our interest, the moment perhaps launched from the idea of rhetoric to poetics by Serra in his list of sculptural words. The Sanskrit drawing words which inform our language similarly are the ontological drawing quality of our mathematics and the sense of quality by which we "think things".

I particularly find in string theory the dialectical realization through the hedrons of this ontological basis of mathematics and my drawings take the tact of using this approach of that mathematics as categorical ie critical, or categorizing categories as the impulse of a thing within in itself by which the Lacan Lamella as bridge from The Glass to our Neo Space structures its new studio as that of "Bob and Alice".

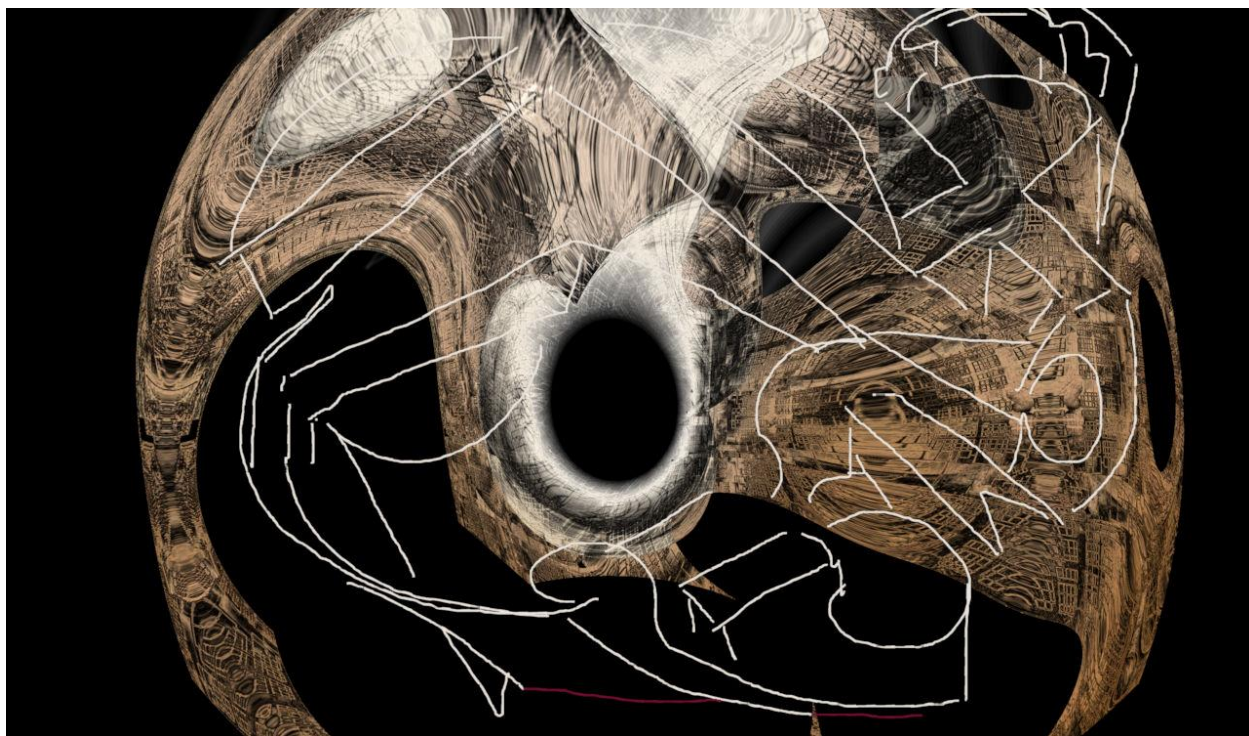
Summary: the subject fields then are the culture of transformative fields arriving to a vision of an art ontology with which to build on the entrance value of the fourth dimension Duchamp recognized and which from our times String theory engages the new thresholds of quantum entanglement as something to be considered from the art tradition of a Heraldic frame linked to the idea in architecture of a Trophy, a study of symmetry which advances metalevels and if entanlement pertains to such mirroring then also become the interest of a fracturing of symmetry which is our new estate.

The ontology of the as well as the suggestive input of the Sanskrit drawing verbs upon transitive vision includes then seeing through language as “terministic frames” including the tilt test or consideration of orientation to object or environment, and consequently Field invariant or Field dependent , The

Einstien heritage... Warhol's work may be taken as a particular study of these kinds of "screens" just as Smithson's displacement Mirrors and Enantiomophic mirror contrast and compares with the Glass.....

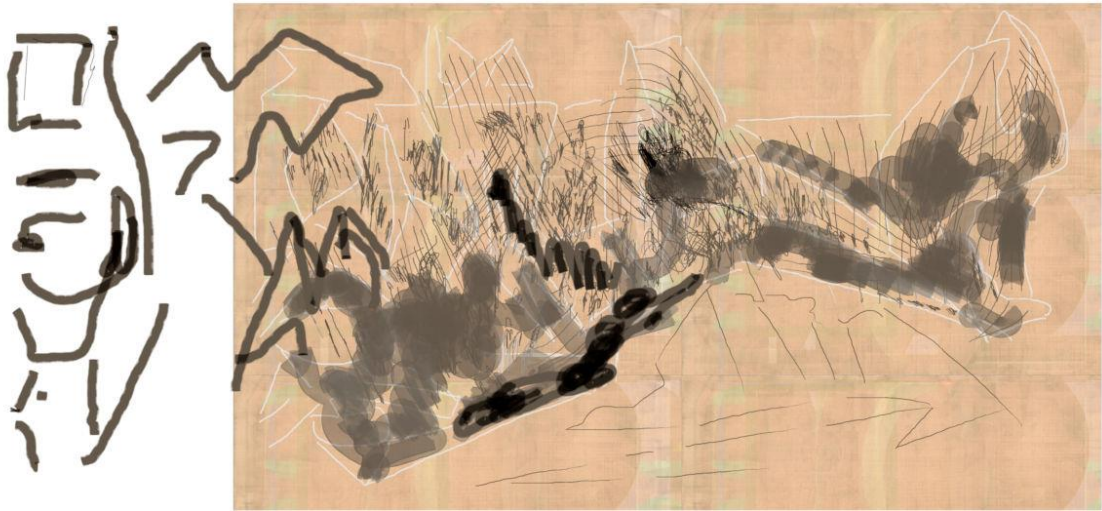
Duchamp

The raising to view through a phosphorescence of paper through metal (silveroint history on glass) he is at pains to relate a youthful view (Trouble w. art is lack of rebellion he notes) not a cliché verre. ?



248g10

250s3



248g11

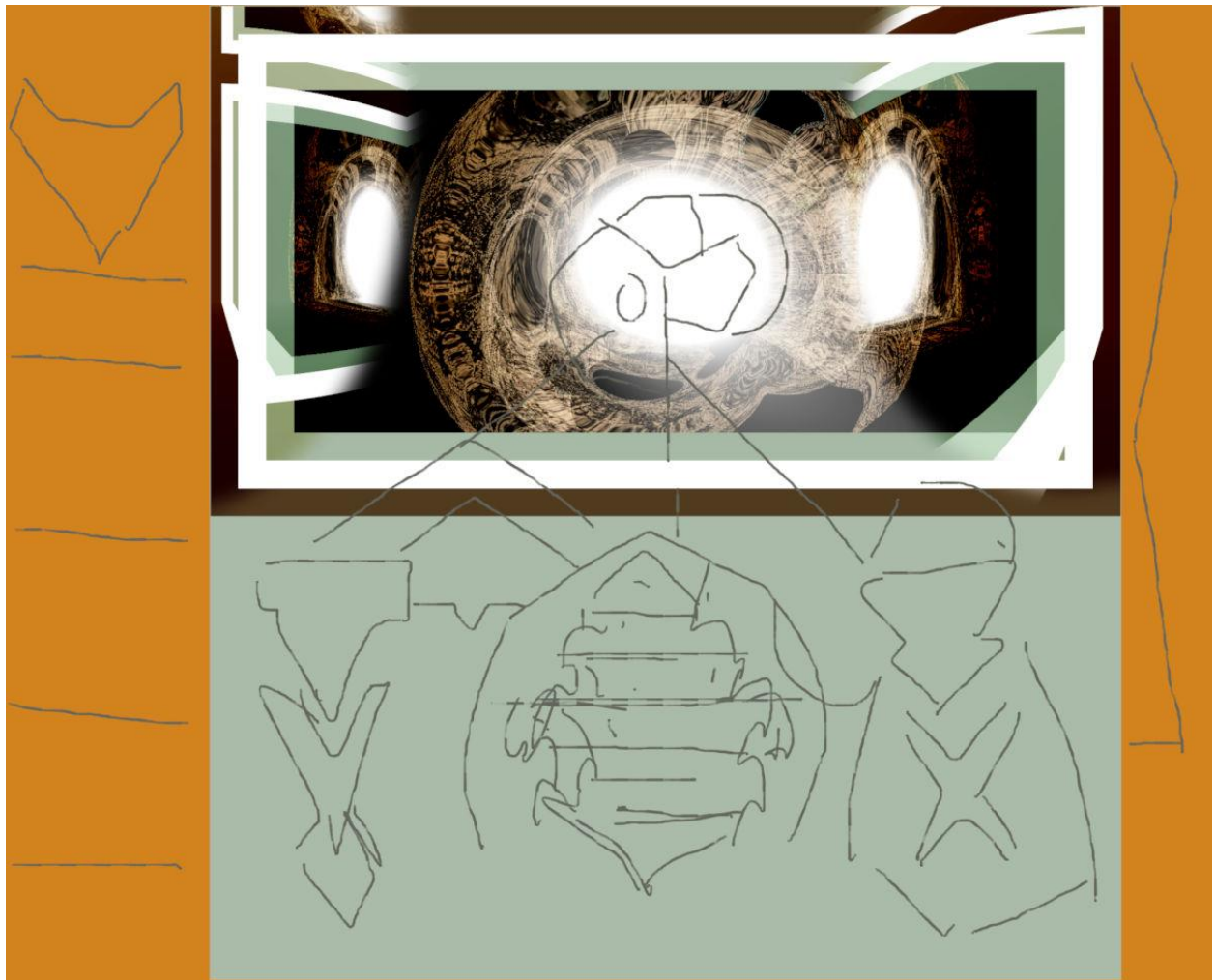
<https://cerncourier.com/a/first-evidence-for-rare-higgs-boson-decay/>

250s3



248g13

250s3



248g14

250s3

The Idea is the topological richness of the adjacency of languages, ie computer analyzing in sort of response to Rothko here for example but the underlying association is to the Bell Labs work of Lillian Schwartz (Bell, finding ideas through very random musing such as playing with the ideas of box kites to consider hedron shapes as dialectical speech objects). Schwartz; analyzing fresco colors by computer late in life created a facial recognition software enabling the specific identifying of Leonardo's features to the Mona Lisa, that this developed quickly into the sociological usage around us of the technique is at a sad loss in no longer having Duchamp and Warhol to fashion some artistic commentary.

However the essence of the idea reemerges in “non Photography” ie the identifying of various spectrum such that radio waves etc can be translated into photography as in the work of astronomers is a significant meta level...

The Gaze that follows upon vision as transitive and the cultural watersheds from Guandara, Aghung, Bangkok, Guatamala Ankor Wat (ie Ankarha the Lions Gate) and in the reference of the Glass Chaux de Saline and the Midi as well as Cythera and Anti Cythera.

In the Language of Transformatton

Configuration Scesis Onamaton

(Anti)- rather than omit the verb, the verb...

Pei

Peon

Paen

Apurahna

Puranha

Phaeton

Phaedrus

Phaeron

Afferent/efferent

Haphaestus

Aphrodite

Phosphorous

Aphro (foam)

Pyre

Pyramid

Apeiron

Appearance, philosophy, psychology, appear,
apparition, experience

Physis

Psyche

Paint

Palette

Pawn

Peisante

Metapeisante

Trope

Spheiron

Sphynx

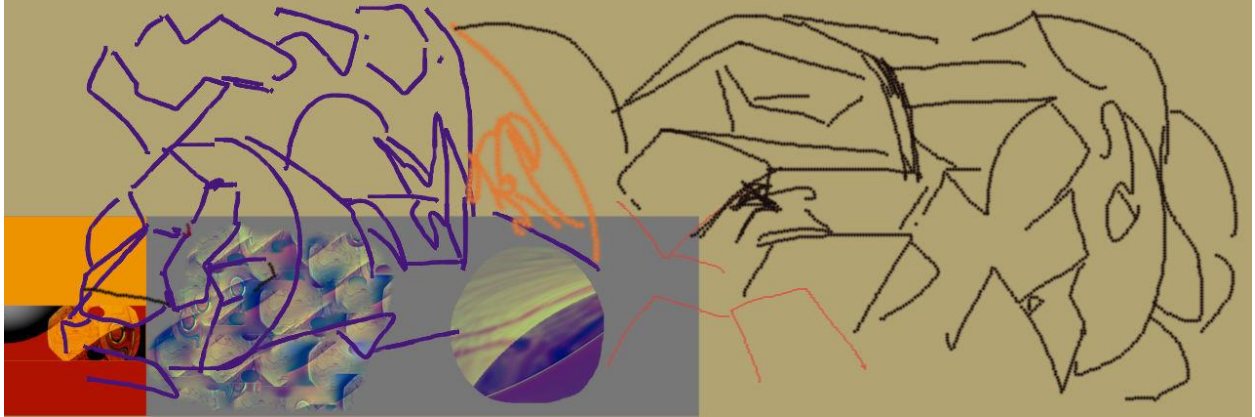
Parameter

Perimeter

Phalanx

Pathos

towards illustrating the Green Box this is a spinoff of Monte Carlo as seven come eleven in untrammelled string theory.



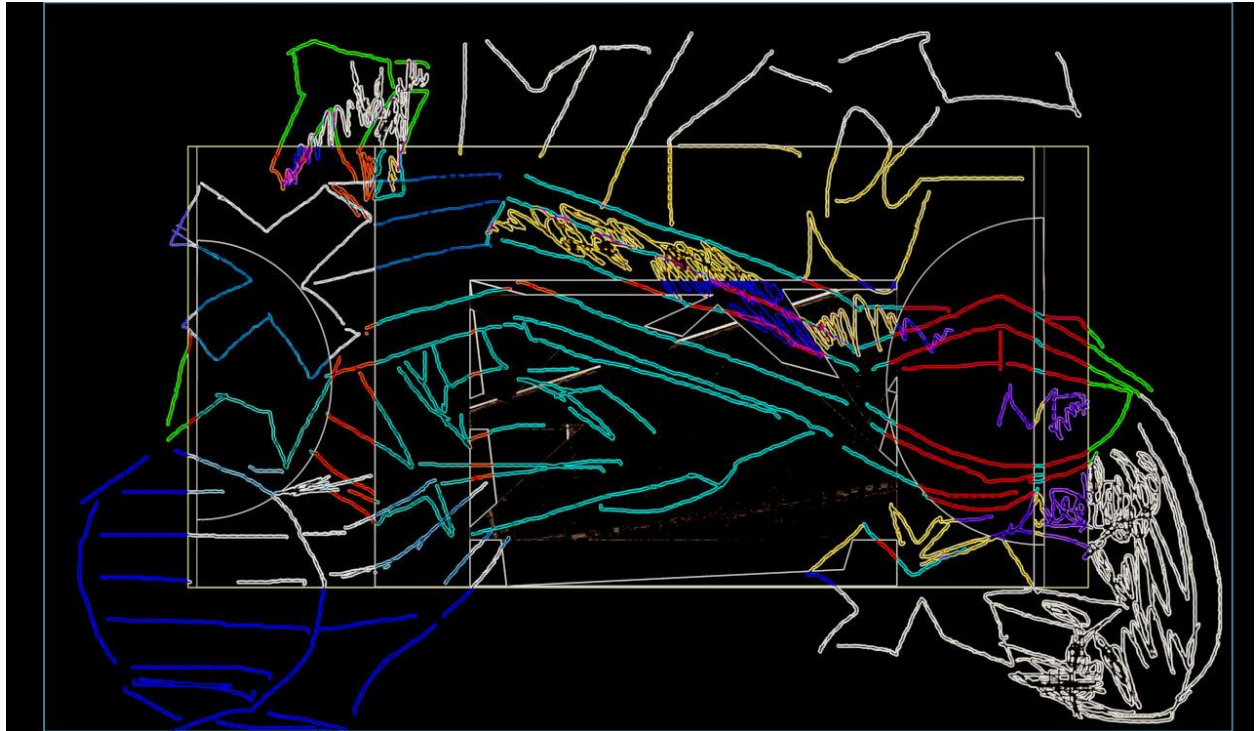
248h4

250s3

Duchamp Network of Stoppages

Possibly relating to a striking pyramid of marble cannon balls in the Vatican which he randomized in the associated wire box of marble blocks he has created a figure/ground as a mashup of his paintings in camouflage (Gorky taught a course in camouflage at New School which for all I know Duchamp attended?....

The nine shots and cannon of his Green Box notes show this extension on a pun of Chaux de saline or the Ledoux workers paradise/factory thus nine shots echoing as nine cats, nine shadows, of the nine muses featured in factory design... the fan like shape discernable in lower right places additional red dots at tip which bifurcate the number to nine if one adds the circular hand hold and these numbers of the shots, cats, muses, shadows are placed on a region that duplicates the area and quality of the glass, while those that go past the glass land in mashup figure/ground which meets in vision the transparency of the Glass and thus a kind of Klein bottle or mobius which relates to his interest in the fourth dimension.



248h9

250s3

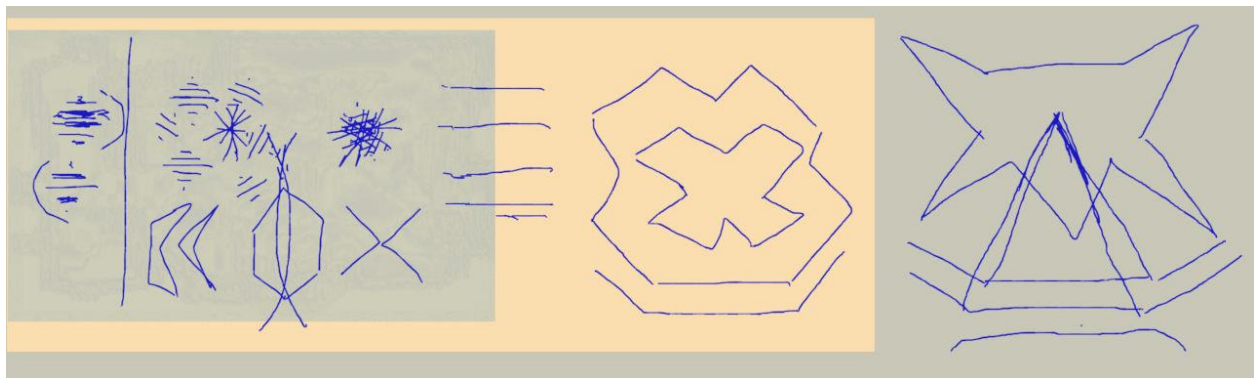
Because change in angle is a binding force as in the dimensional building of string theory hedrons visualizing vectors as tensors, the relation of gravity to vectors as tensors triads is reimplicated in the readability of gravity waves towards which the dimension of string theory which are too small to actively measure can possibly be related to the cracks in space time which are recognized via gravity waves as tubules, or cosmic strings which may be a slip stream as well as the extended reach of Nova gas streamers.

In the drawing I give a kind of abstraction of the early success of string theory in relating photon scattering to the dimensionality of hedrons

Currently the energy state of collective black holes, or of primordial early black holes, as well as a posited fifth dimension relating a black matter particle pose a comparison of the fifth dimension in string theory with the black matter, i.e. the hedrons are a continuum but the fifth dimension of black matter is posited as a separate idea.

However in the past the mathematical approach of cutting out the middle, i.e. accepting a hypothesis and working through that to then see from the conclusion was how Einstein managed Maxwell and others advanced gravity theory on quantum level via accepting Schrodinger's equations....In my drawing I indicate an acceptance that the fifth dimension of the hypothesized particle and that of string theory are linked.

The changes in dimension placed in string theory to hypersphere I would posit in the reading of gravity wave cosmic string information to indicate in changes also the lensing which in posited 5 dim black matter particles are reflection of that amplification in new proposals



248h13

Duchamp Dart Object
possibly a parapette turned into a pipette

Duchamp
eschivons...

As Duchamp prompts I place as to mark the exquisite corpse in this instance with a kind of string theory prism in which what appears at first as kindly remarked a kind of suicide to instead to be to borrow another Marcel's dueling glove to be a structuralism to joints



248k2

250s3

Duchamp Why Not Sneeze RoseSelavy
the idea that forms can mirror each other
and reflect this accross dimensions like a
"mold" makes this seem like a model for
the top part of Glass with a parti of
summary devised to describe the order a
thermometer cant find in one dimension.



248k5

250s3

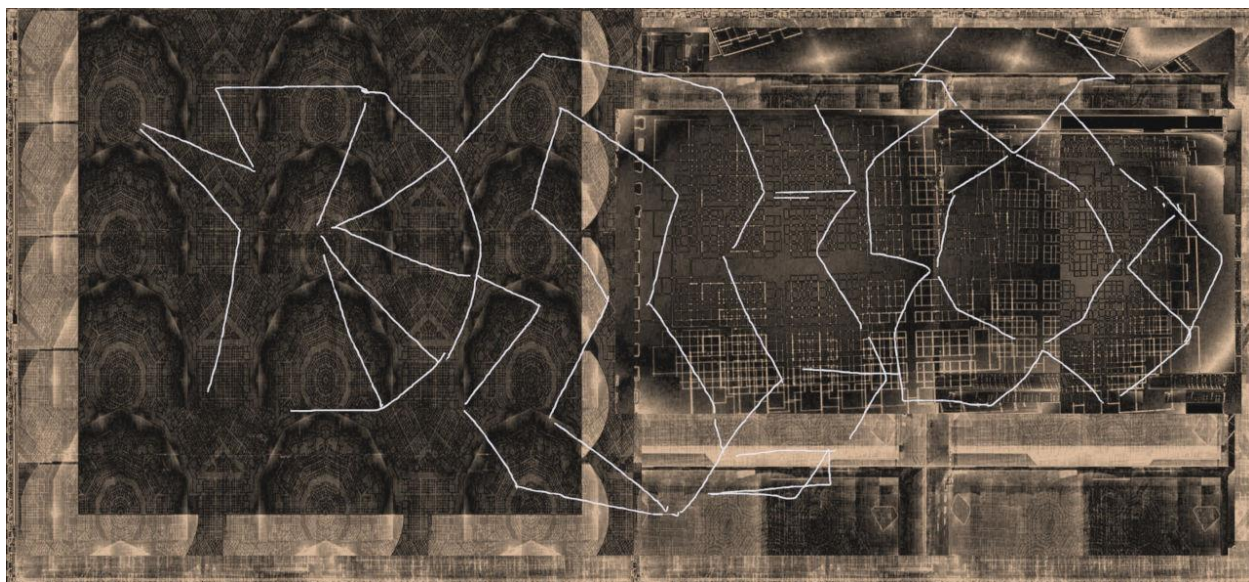
Duchamp female fig leaf

The Glass arranges a nonogon scattering as a tropism which is similar to a Bidet and the Urinal is it's other in one facet of reference together as fields then the female fig leaf means the overlaying made in the reference to lamella in the femme pendu



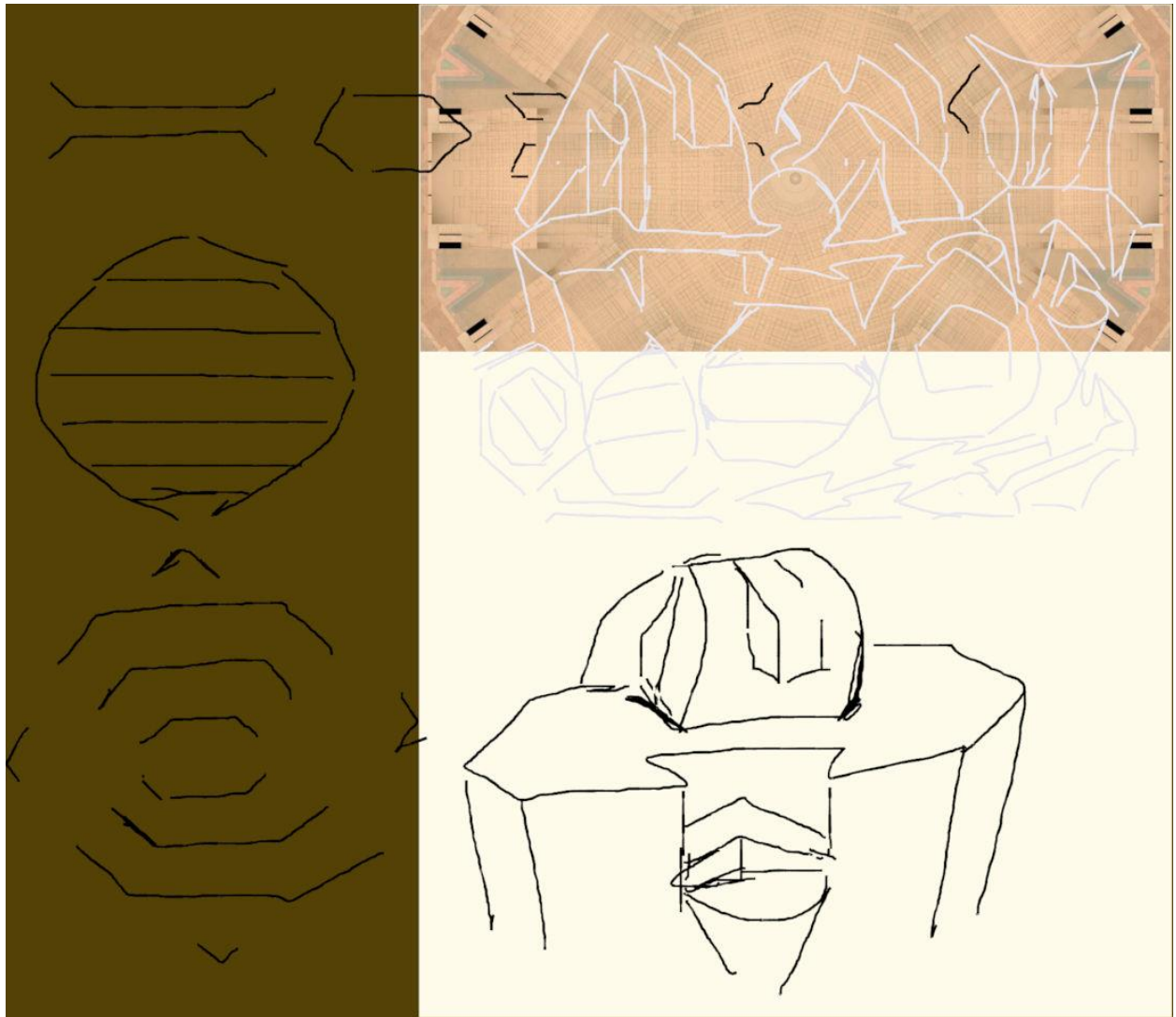
248k6

250s3



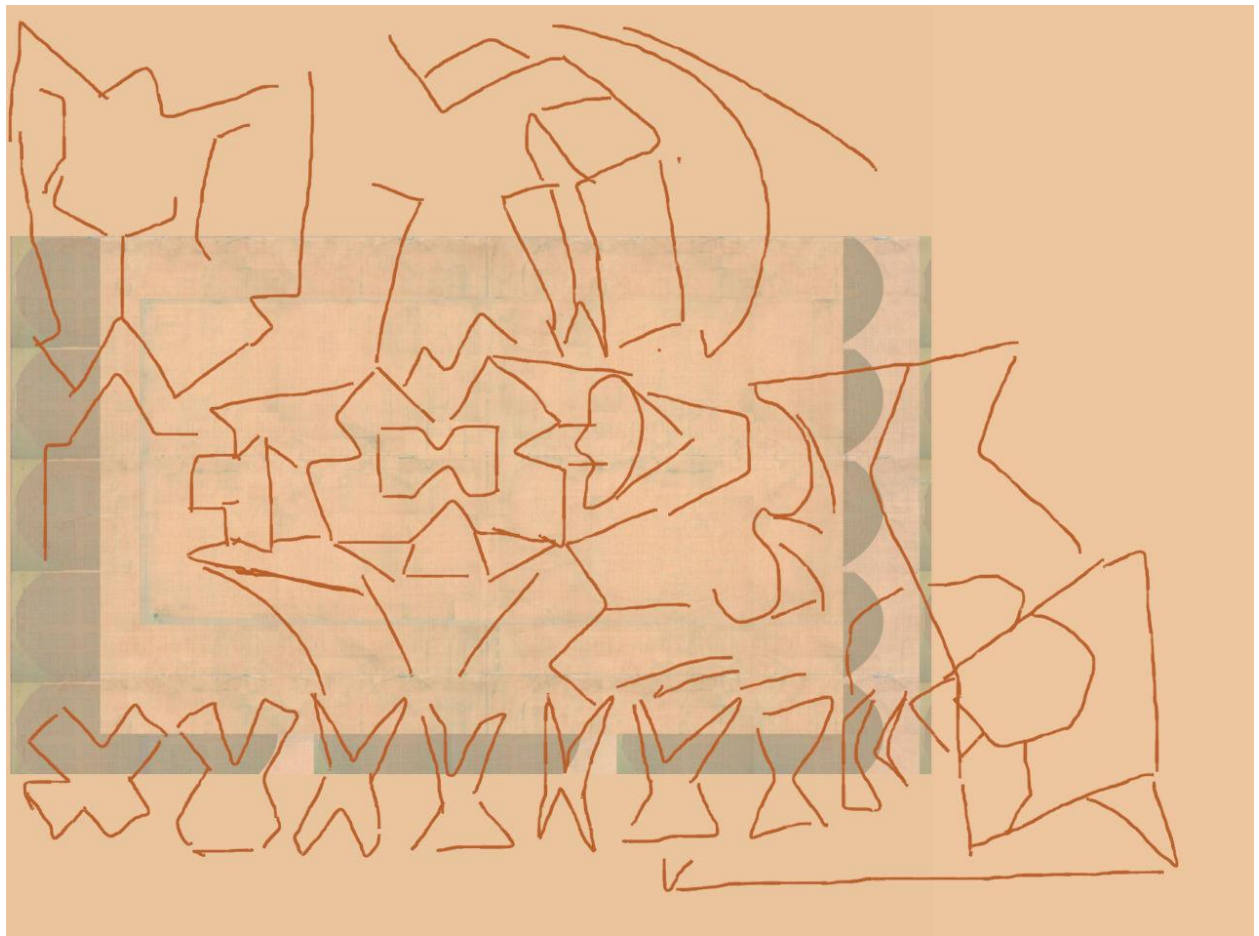
248k7

250s3



248k8

250s3

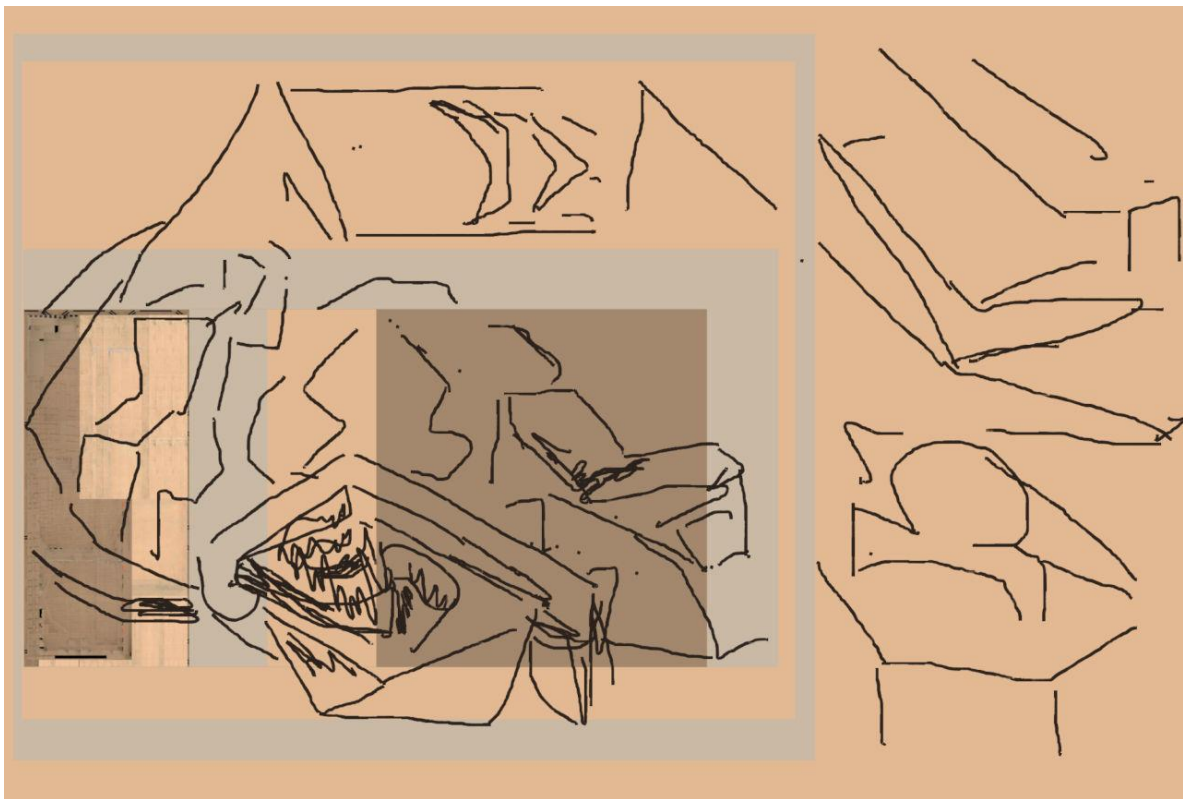


248k9

250s3

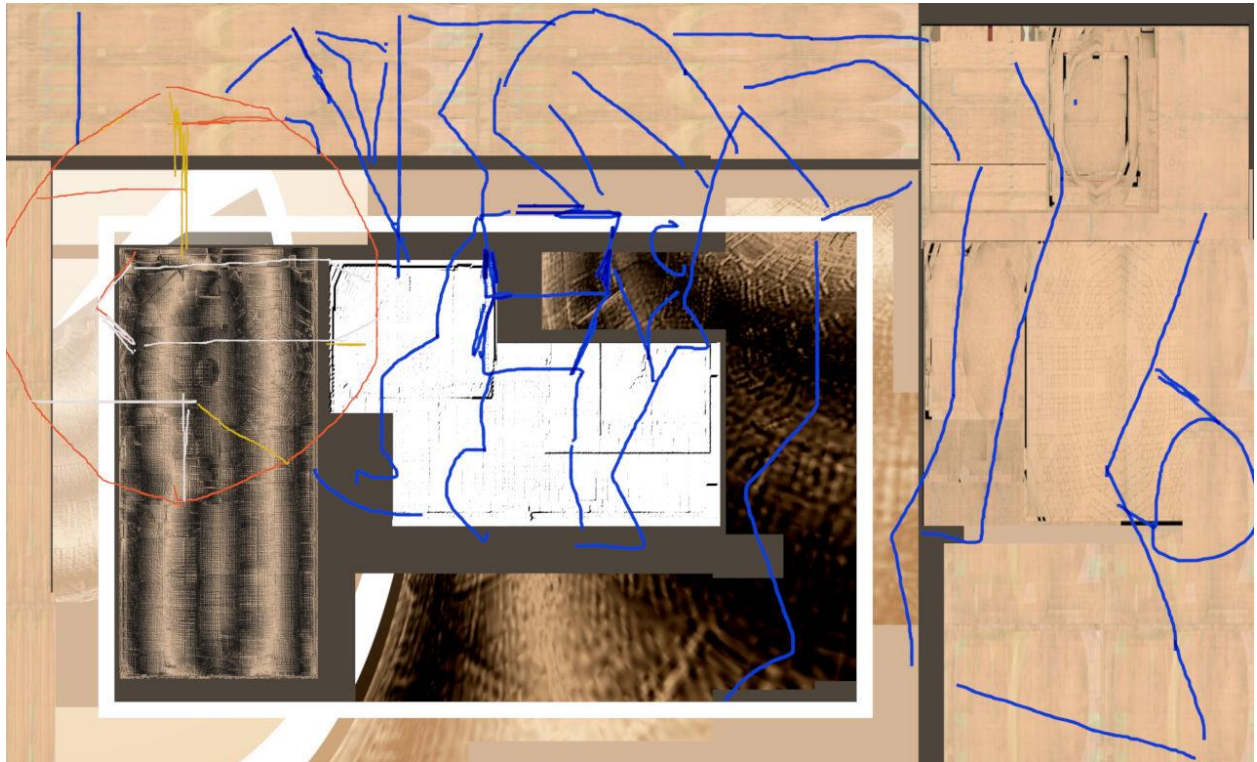


248k11



248k13

250s3



248k14

250s3

Verify your identity on the web

If you don't have access to your security info, you'll have to continue this process on the web. Go to <https://account.live.com/acsr> from a browser to reset your password.

Duchamp Green box note

According to the armature the image reverses it's singular point of view?

248110



250s3

<https://arstechnica.com/science/2021/02/a-curious-observers-guide-to-quantum-mechanics-pt-5-catching-a-wave/>

Duchamp plan o f Glass

conceiving an internal rotation in glass
something like a basketball thrown into 4
dimension returning inside out he
compares the facture of foldings w. spectral
splitting in another dim.' In my drawing I
reference Dururs Mens and womens baths
schism mind unified, (reference?)

Duchamp female fig leaf

the folded versions of 7,8,9,10,11, and 12 sided starburst hedrons are bending space arriving at a vertical field behind which screen one sense the other six.



248m3

250s3

By a coincidence has a certain resonance
With Rodins Gates of Hell in near Pavillion
which is modelled on Aghung.

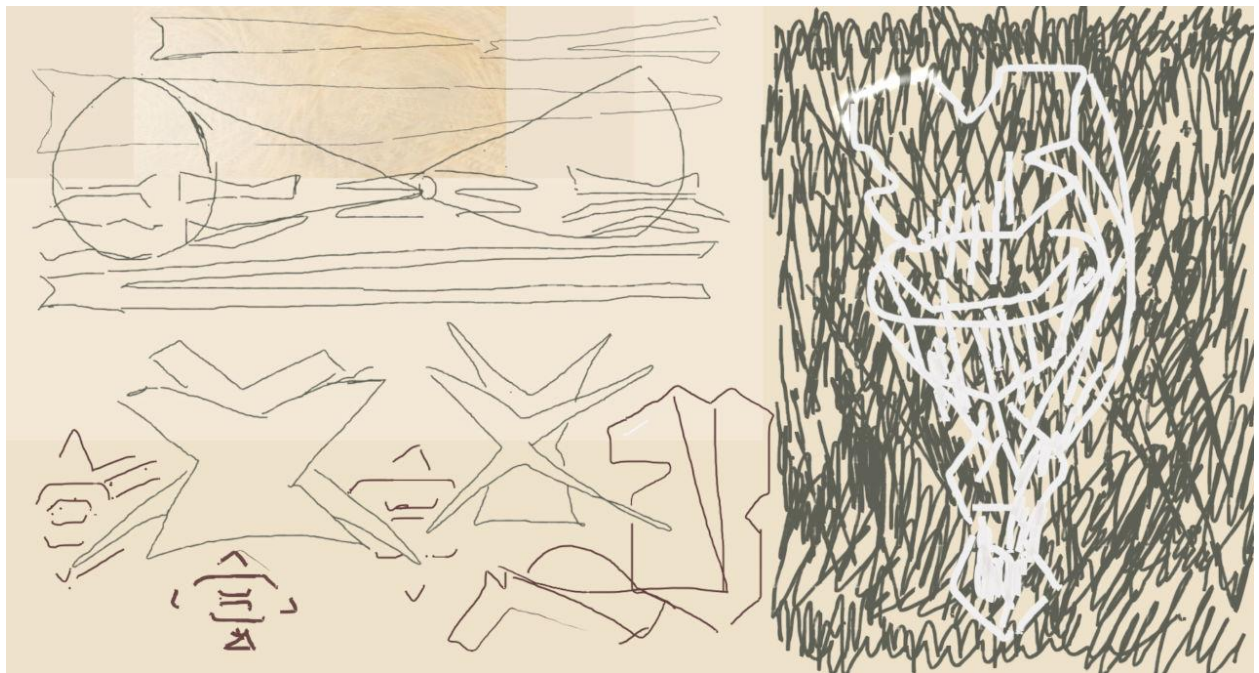
Duchamp portrait- Dulcinea

Cezannes cone has been agreeably
abstracted into the oposite of an
abstraction : a wasp's nest....

<https://phys.org/news/2021-02-pauli-principle.html>

Duchamp copy of Ingres

Duchamp borrows from Ingres the relation of passage in art ie tones in different places violating the Pauli principle with a Mannerist twist interlacing the Pauli idea of a figure itself having figure ground ie like seeing stars as objects or holes in screen alternately.



248n2

250s3

Duchamp Chess players

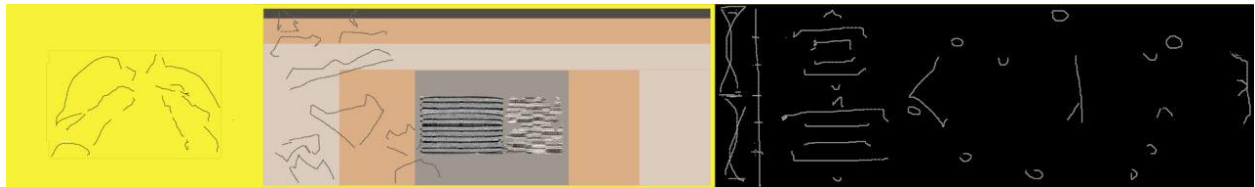
the glass bifurcation of radials center and edge to a kind of hindu configuration is embedded to painting, chess as "draughts" (draughtsperson) of the Pei cognates (configuration) via meta pesantai or complete trope/turn of events.

Duchamp Susanne torn to tatters

RADIANT GRADIENTS

Addressing my own alter ego (is she laughing or is she crying?) I have placed in enclosed drawing a small panel on left which is a sketch of my own body as I see it, ie my limbs in space about me (not in mirror but free space, and course the head not visible except slight eyelash flickers... the rest of the drawing abstracts this and also gives a view in the black region of the same view in a mirror...

A field then, as a kind of perspective object may be considered from that brane or point of entry as illustrating that aspect of equilibrium which in the definition of entropy is also maximum disorder, which is to say the full extent of possible worlds in a dimension now a spectrum



Fresh Widow Duchamp

one can see it as gambit on Ad Rheinhardt,
an Ad EndGame...

Sad Young Man on Train

Hedron forms in folded shape which unfold
tunnel dimension, leaving one behind yet
carrying the origin...

Duchamp selected copies of Courbet

The reference to woman w. Parrot as linked
to his Phaedrus references of Pei
(configuration) as cognate is a drawn out
metaphor via idea of a "reversible" perhaps
relating "Pierot" via a skew on Piero's

painting of shirt removed overhead
reversing space....here slippers, garters.



248p3



248p2

250s3



24806



24807

250s3



24808

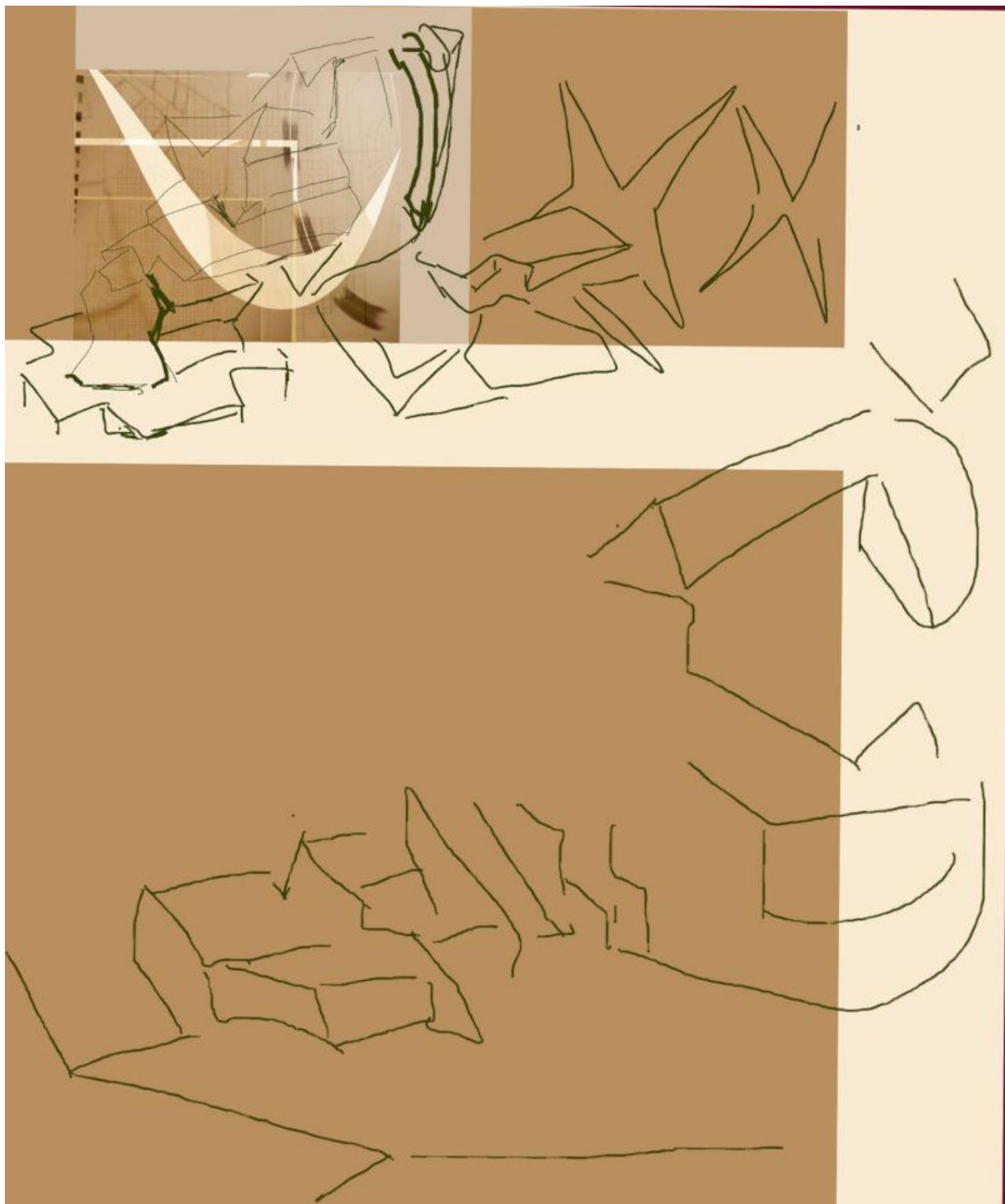


248p5

250s3

Duchamp dictionary of untranslatable terms

I would compare his interest in dictionary of untranslatable terms with the skidd counter of driving ie a spinning bicycle wheel torqued will pull back as signal of entropic pull of dimension thus change in angle =energy and gravity is the pull of the dimension of energy gravity



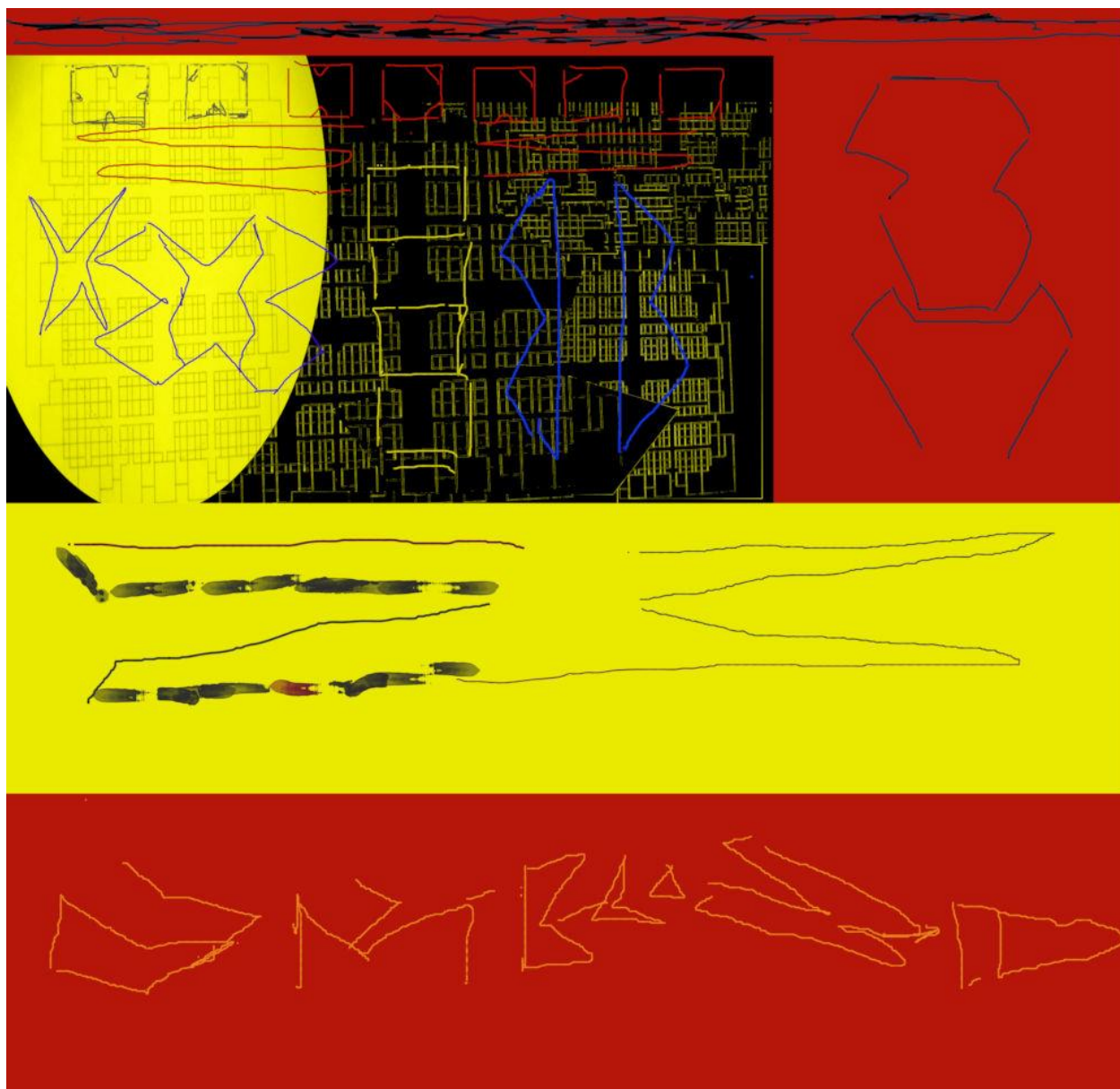
248p14

250s3

Leonardo five Grotesque Heads drawing

compare with God the Father in Sistine and you will see this drawing is a paraphrase of that composition which in turn is based on a view of the human brain thus a brane of the brain seems the pun.

Duchamp Bride

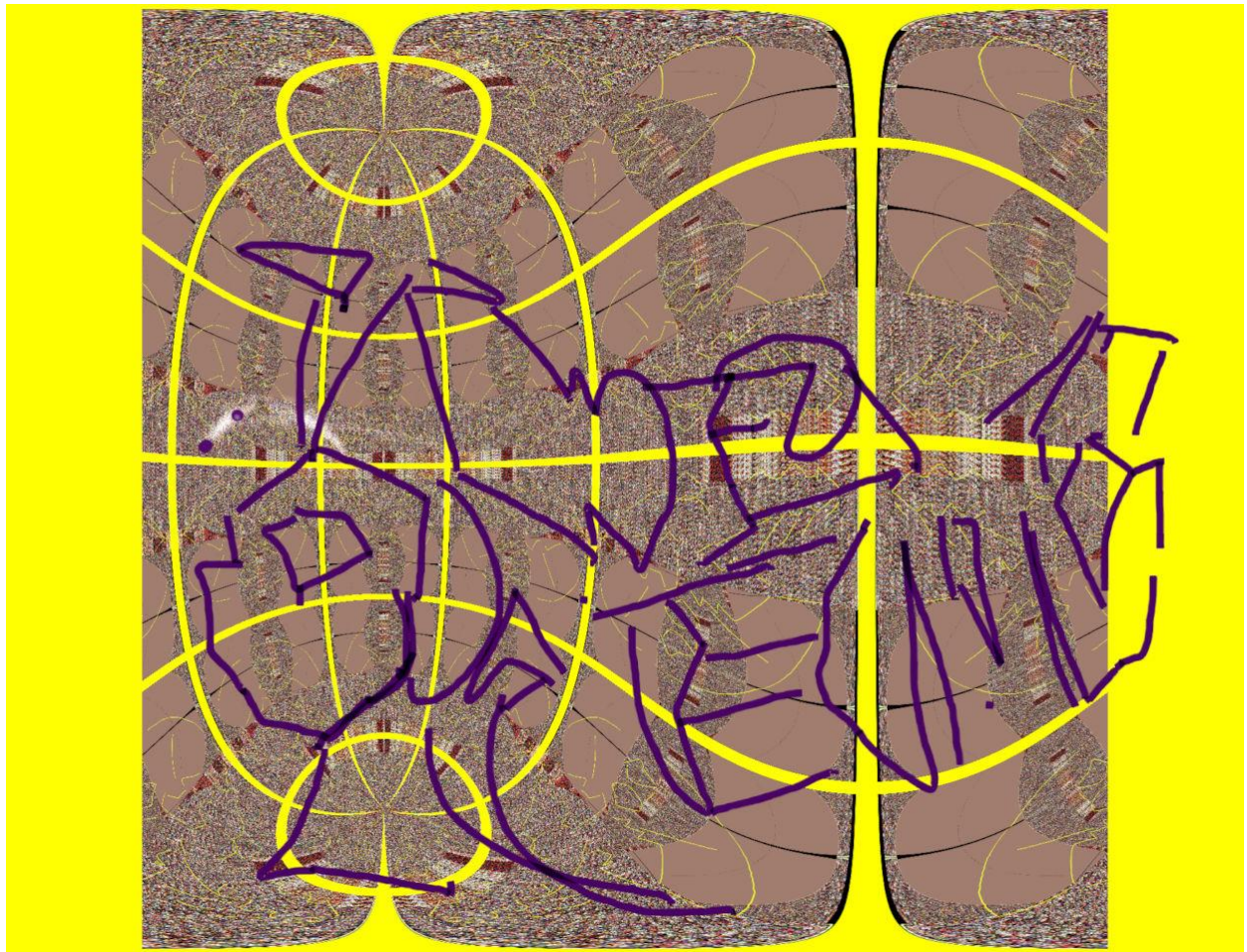


248q1

250s3

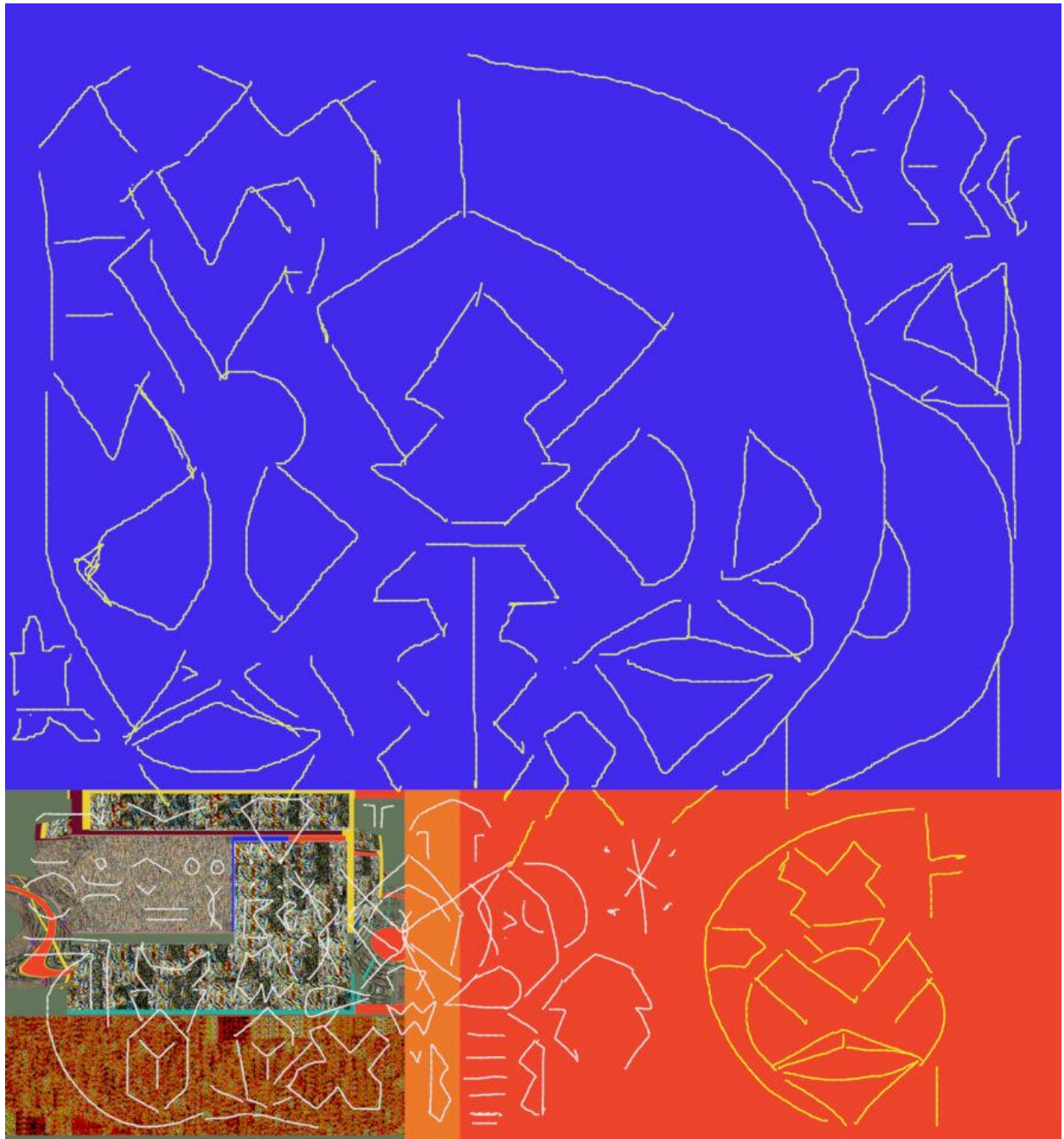
Duchamp Nude with Black Stockings

legs person and chair with leggings allegro
are keyed accents.



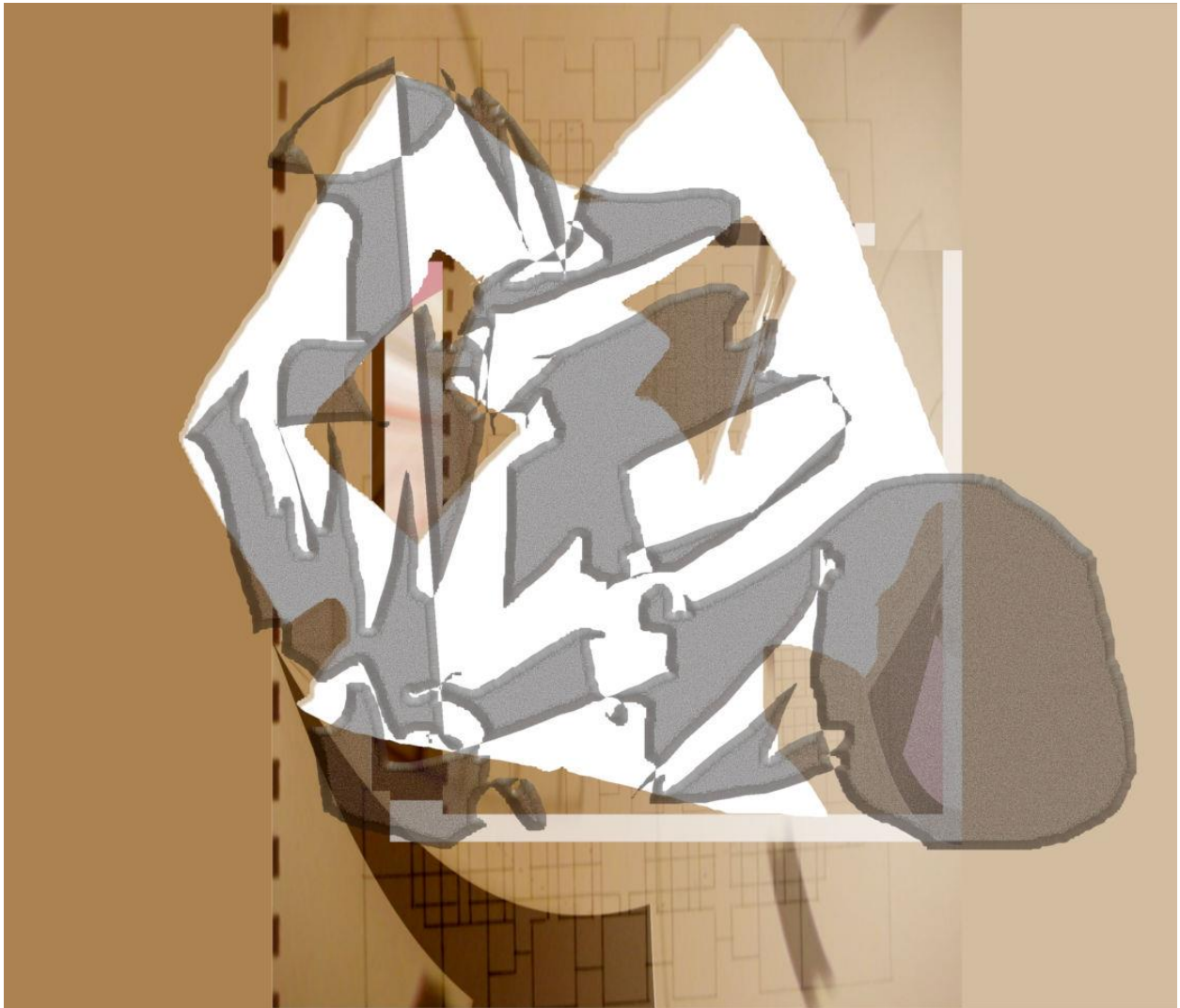
248p20

250s3



249p18

250s3

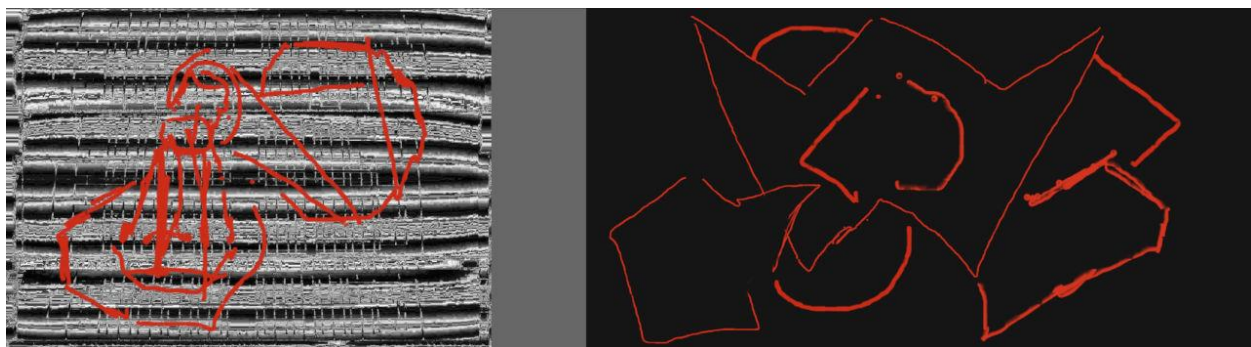


248p14

250s3



248p13



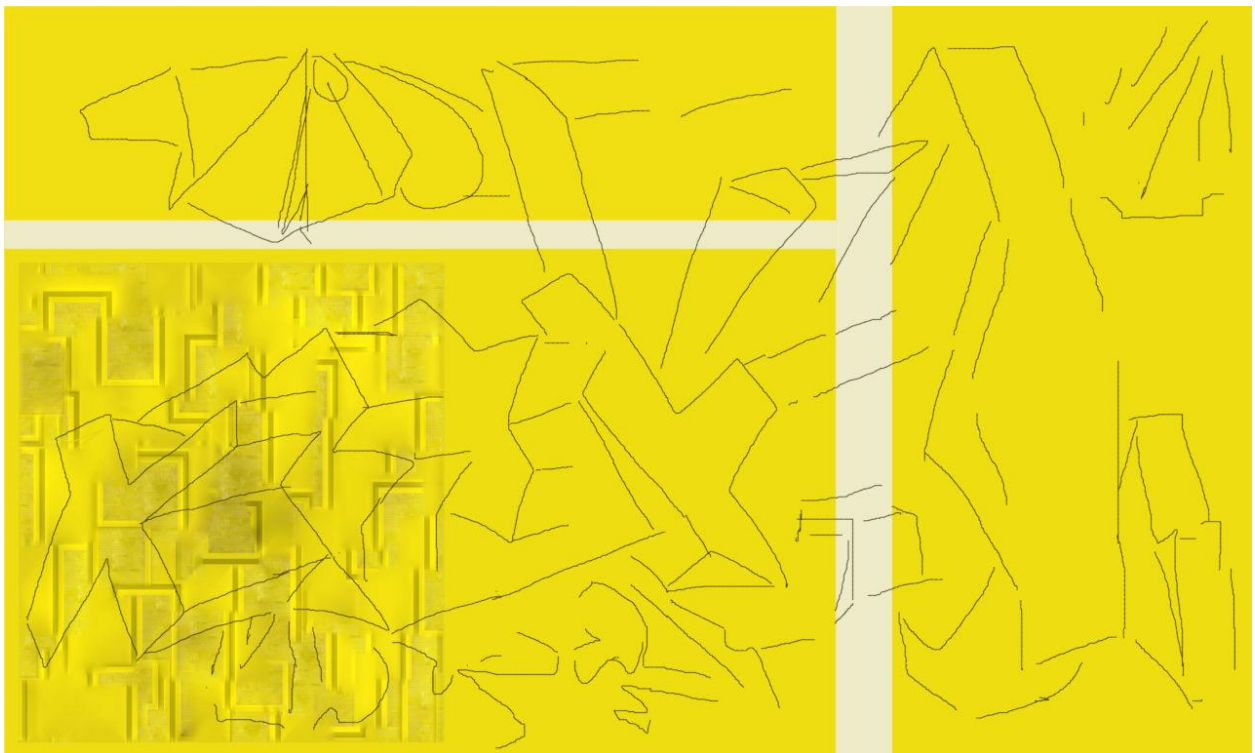
248p12

250s3

Duchamp

the rack manages a dialectical alternative to the Glass's form of radiants posed center to edges and edges continuing via now open forms which in cross referencing create a kind of Charlie Chaplain confusion or film like magic echoing as a labyrinth and rose that third

238r5



250s3

Duchamp rotary demisphere

he deconstructs Bell's kites as dialectical
speech objects to the link between aural
and aura

Duchamp drawing of nude on chair

novitiate as a super nova or vice versa

<https://www.sciencealert.com/quantum-theory-may-twist-cause-and-effect-into-loops-with-effect-causing-the-cause>

<https://arstechnica.com/science/2021/02/a-curious-observers-guide-to-quantum>

<https://arstechnica.com/science/2021/02/a-curious-observers-guide-to-quantum-mechanics-pt-6-two-quantum-spooks/>

It intrigues me to consider as to arriving at cone in string theory... I would say the different energy levels an angle bestows to form shows in the hedrons through characteristic shapes you find in a folding activity which bud like contains and springs their energy. In the course of this a diagonal to another from the meridian there allows one to visualize a hedron base or a circular , back to back in a rectangle or if you will the timi shape arc as angle.(figure eight- fish) the circle relating to the abstraction of infinite angles thus the entropy of maximum states or worlds equilibrium as disorder in a sense and to clarify the release of a vector may state towards infininte extension and also it may turn in towards the center and so “pei” or configure figures in “spire” and spiral. The spiral formed and the point lapping base forward and so the cone. I would say that Heraclitus was early to realize and state the circle as an ontological order over an adherent entity.

Interestingly, it seems to me the vector outwards maps on to the arc a zone of difference where in the vocabulary ordinal base 12 an eight sided figure has a complement of a 4 which might map on the surface of the cone in relation to the contained interior statement.



248s3

250s3

Duchamp box in valise
Places his project extensions and
references as vector away from the core
and returning, with the cone like hat rack
indicating the latter internal rotation of
cone as “ontic” oculist.

248s8



250s3

Lacan's idea of metonymy shows a cross roads by which the field invariant and field dependent modes of Einstein posed to psychology the tilt frame by which an observer might see an object tilted in relation to an armature or then again the environment and of this posing of terministic frames or seeing through language arrive at the quantum displacement of figure ground to ground-field, ie in space time the localization of measure to measured in which randomness such as the passage in paintings visualizes as a tone covering disparate areas are likewise introducing a series of quick comparisons as a metonymy.... Whereas this type of randomness is displaced in quantum space with a flattening randomness in which the waviness of space time fluctuation is different via a more truly random field (ensconced in a range something like experiencing a billion years in a microsecond) upon which a ground will map the previous randomness of that ground as happenstance upon which are made recognitions. The Lens of the quantum is an

energy level and it maps as a brane the secondary randomness.

Duchamp, in advance of the broken arm

The marbleized tip is a transformative
abracciari possibly an indication to and
indebtedness to Braque.

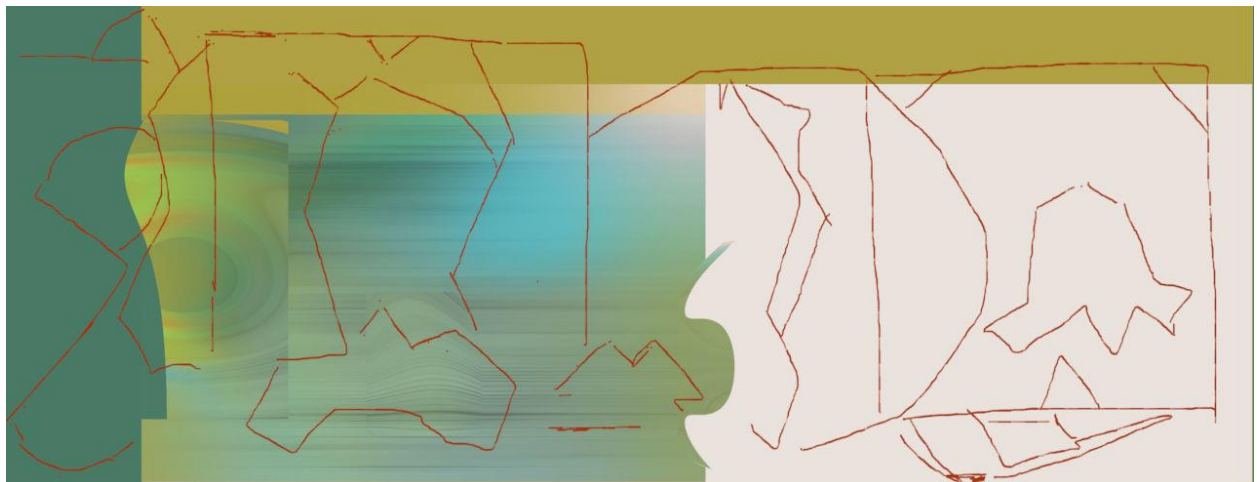


248d10

250s3

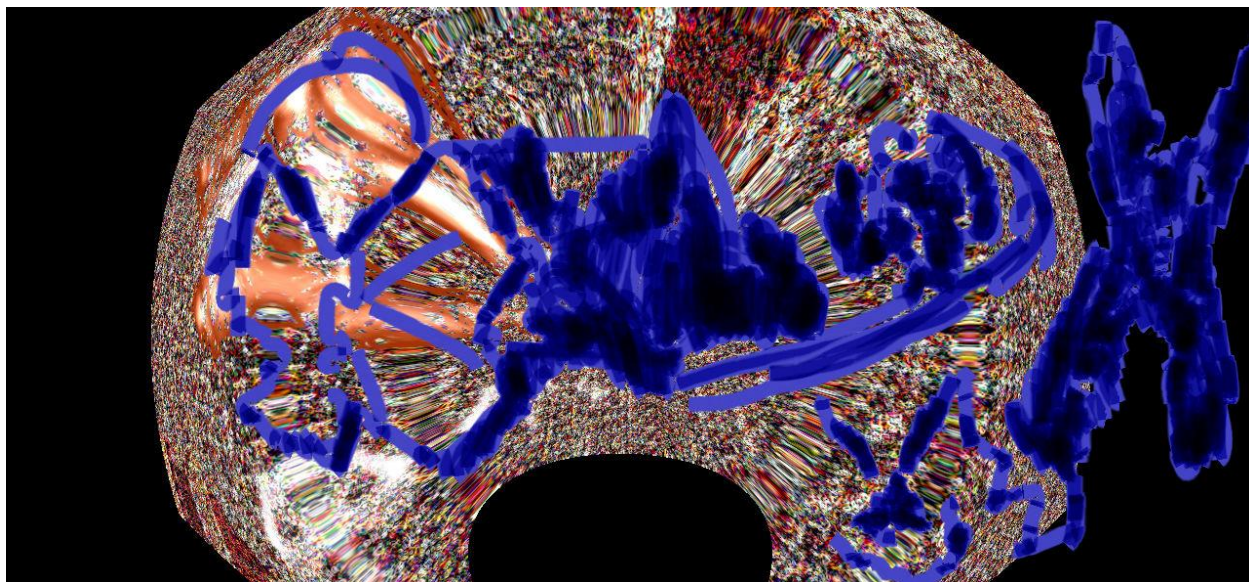
Duchamp Passage from Virgin to Bride

The use of a vajra form indicates something more like bride of Christ in the tradition and he borrows the occasion to introduce an alchemy of the maggi sensing out world rythms...associated Sandkrit= Vahni- draw well, vanhaiti- fill vessel,vahnahra, mechanism for drawing water..

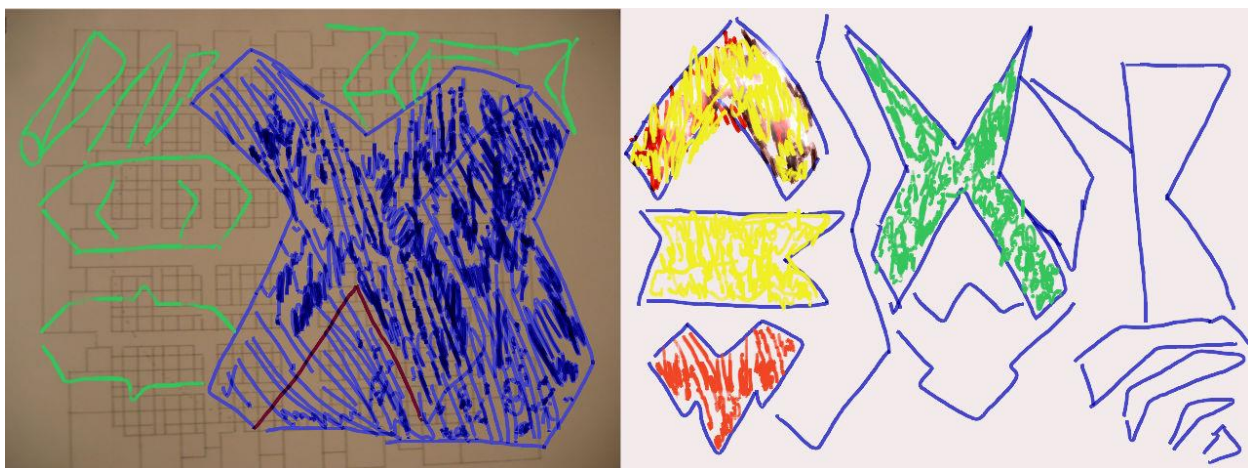


248s12

250s3



248s13



248s14

250s3

A Greek code was that of wrapping a leather thong via writing on grooved stave which has another identical staff with grooves can be read only in that configuration ie the groove rather than unwrapped

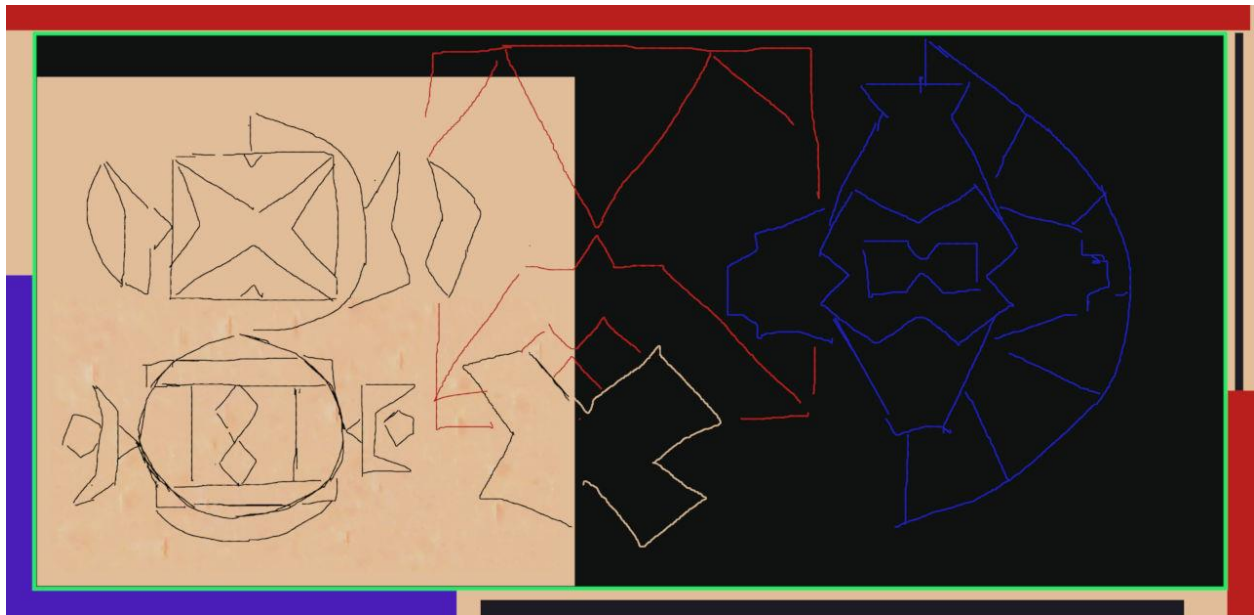
Quantm space similarly truly random encounters the act of looking as instantaneous and the completely random configurations are mapped to the lensing as if the back of thong was coated with a substance which would pick up the wood grain. It is in fact like “saying when” when someone pours water. The Brane, or moment of entry upon a dimension such as the string theory models subtracts from the hedron one side as that portal, thus a five sided figure is 4 dimensions and it is this moment of identity which figures. In the quantum dimension differently than space time in that there is no continuum but the moment of entry blends field to ground as an alternative to figure ground as in the space time bending. Mechanisms capable of measuring a billionth of a billionth of a second find no space time disturbance in the quantum, because it is different as truly random or an equilibrium of the evening out of maximum entropy, a calmness of disorder...



238s20

250s3

Per Duchamp illustration for View
Magazing(space capsule encapsulating
space)

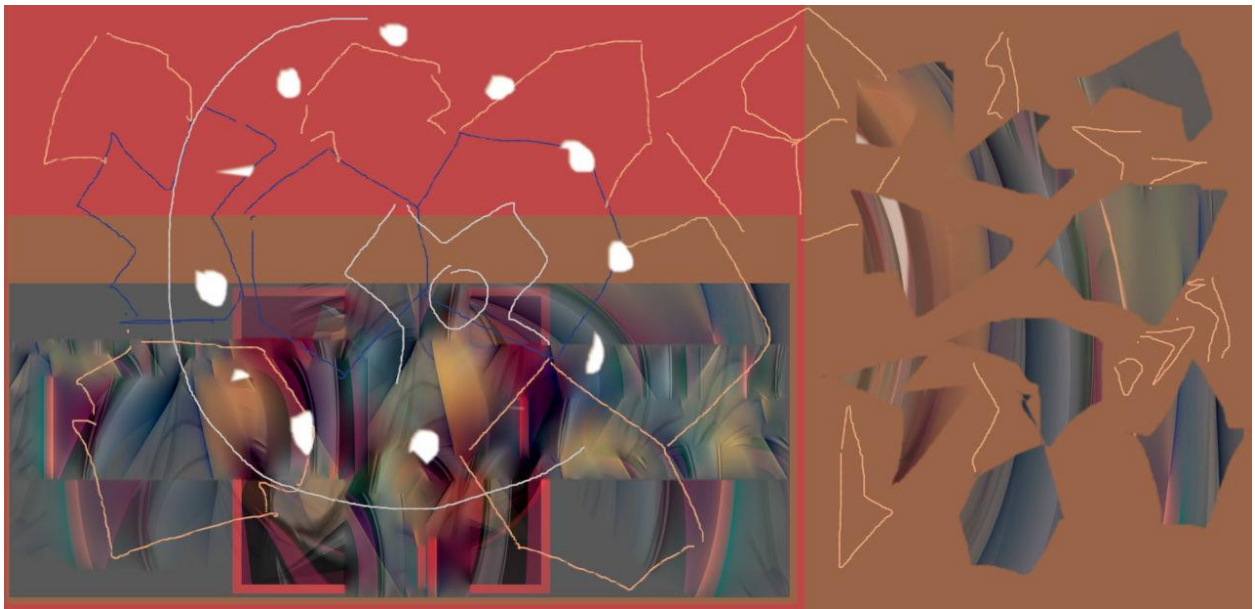


248t1

250s3

Duchamp the blossoming- moveable type
as indicator

he is intrigued by movable type and taken
as marker of types reverses the role, the
type is no longer the observer but the
observed or at least at a moment.



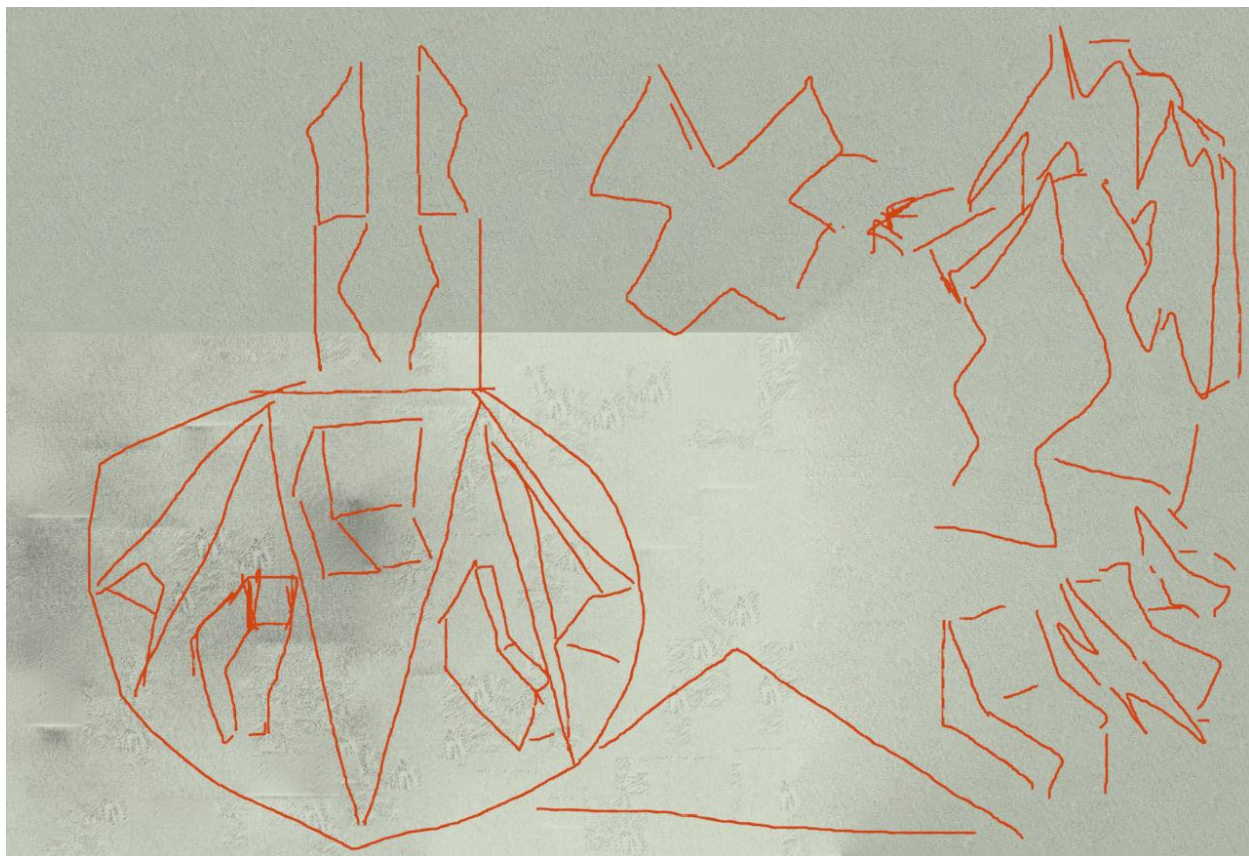
248t4

250s3

Duchamp note on combing activity

he is ironically describing brush strokes as a combing activity to show how language is a terministic framing , Degas as well was relating activities of daily living to art... but by not really mentioning it Duchamp springs it to mind..

his purpose is to implicate the "groom".



248t 7

250s3

Duchamp the Glass



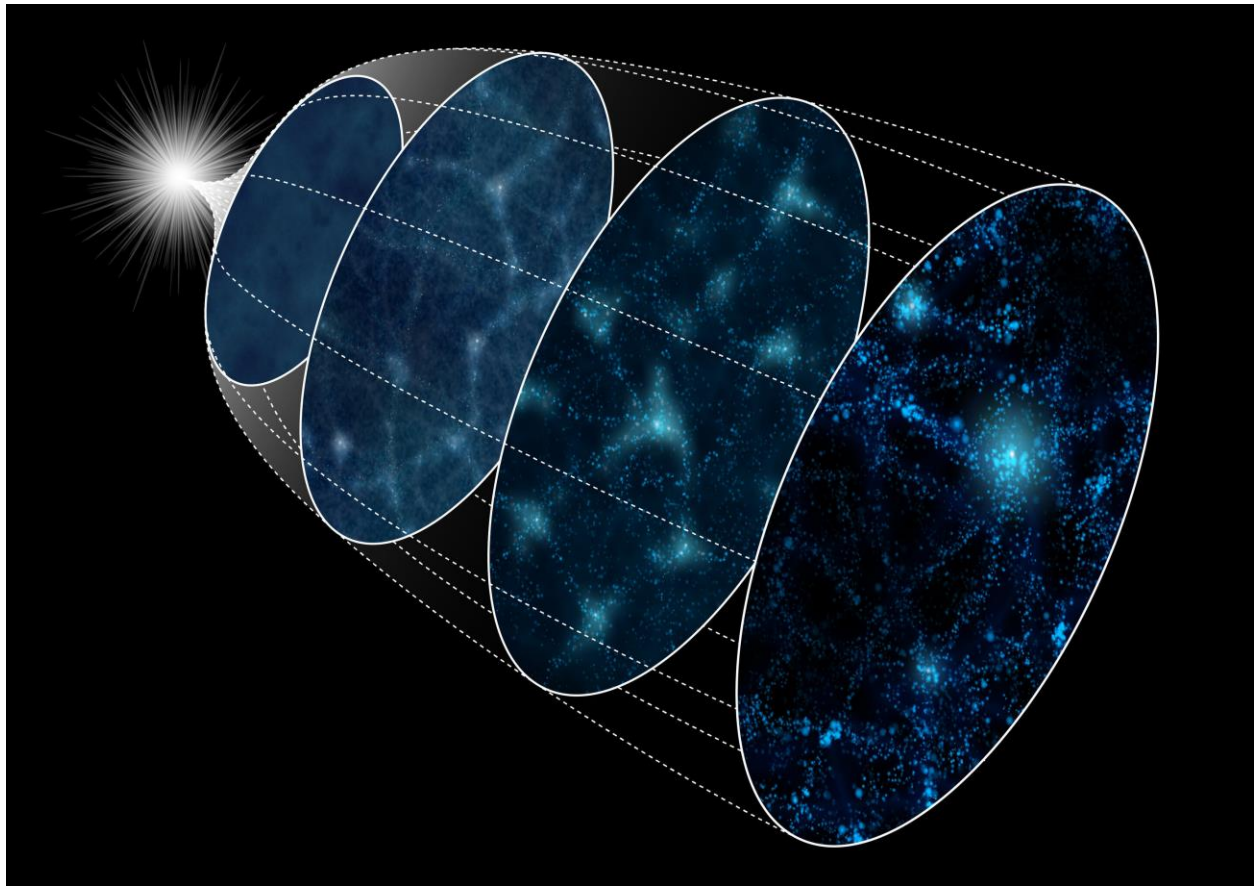
248t8

250s3

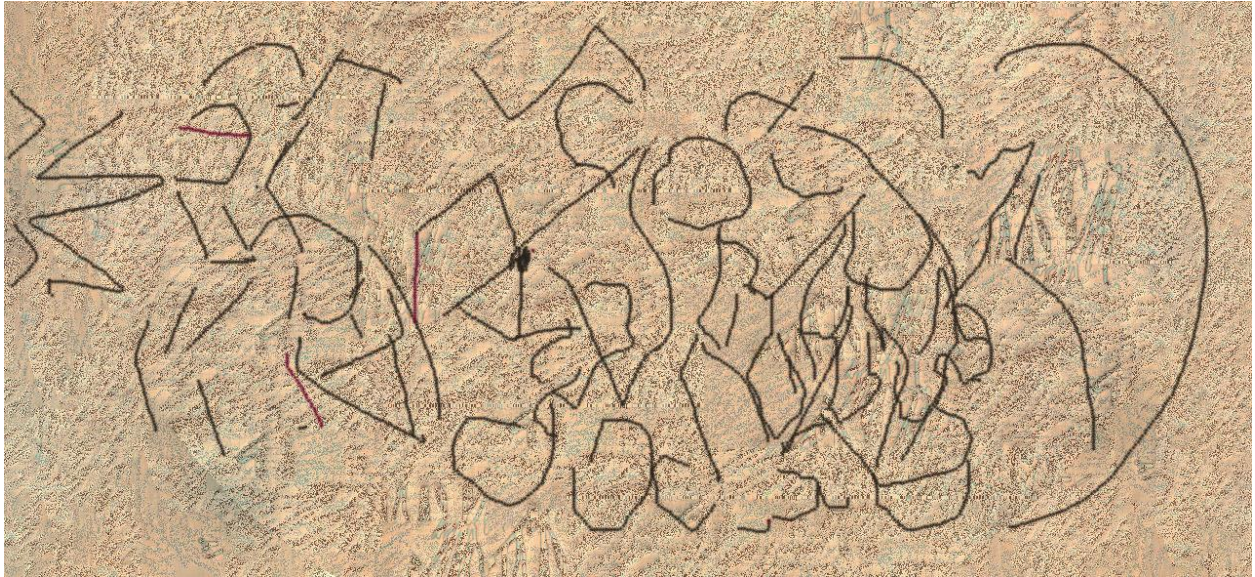
Duchamp Baptism

He seems to offer the morphology of the Glass as a meta topology for Diego Rivierra neither Athens nor Mexico but a Golden Age every under consideration....

<https://phys.org/news/2021-02-supercomputer-cosmic-clock.html>



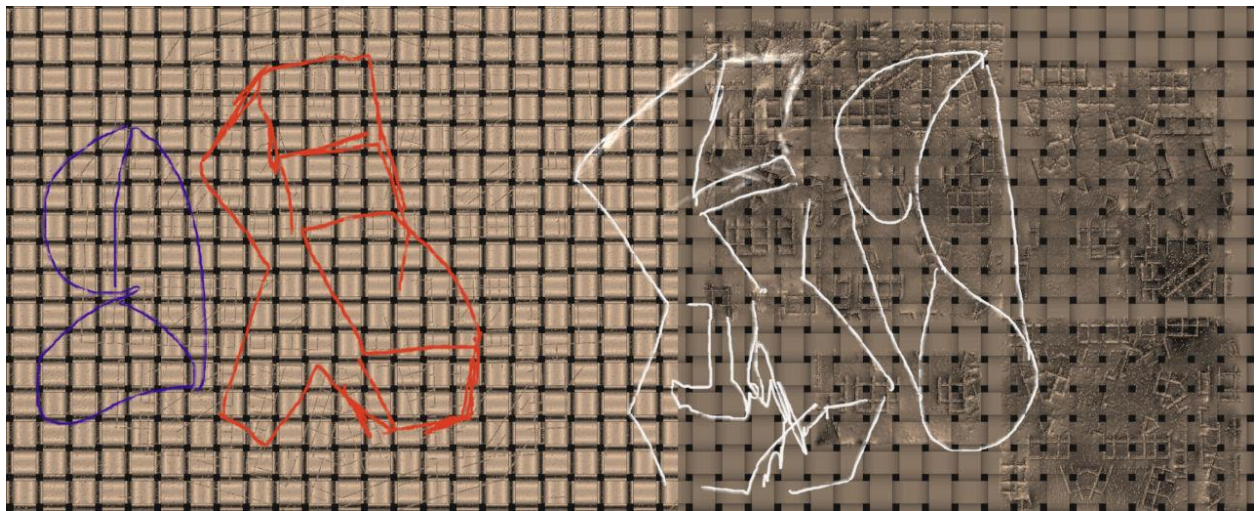
To be looked at for almost an hour w. one eye..(substitute the universe opposite)



248u2

250s3

Duchamp measures for malic molds
toward m. molds a version of arch building
places rotation angles lateral and vertical
arriving to a score of 4d. where they are
points (point of verticality, point of lateral)
and a lateral and vertical folding in 3d. is
spaced as well. the co- rotation = co-
ontology of cone.



348u9

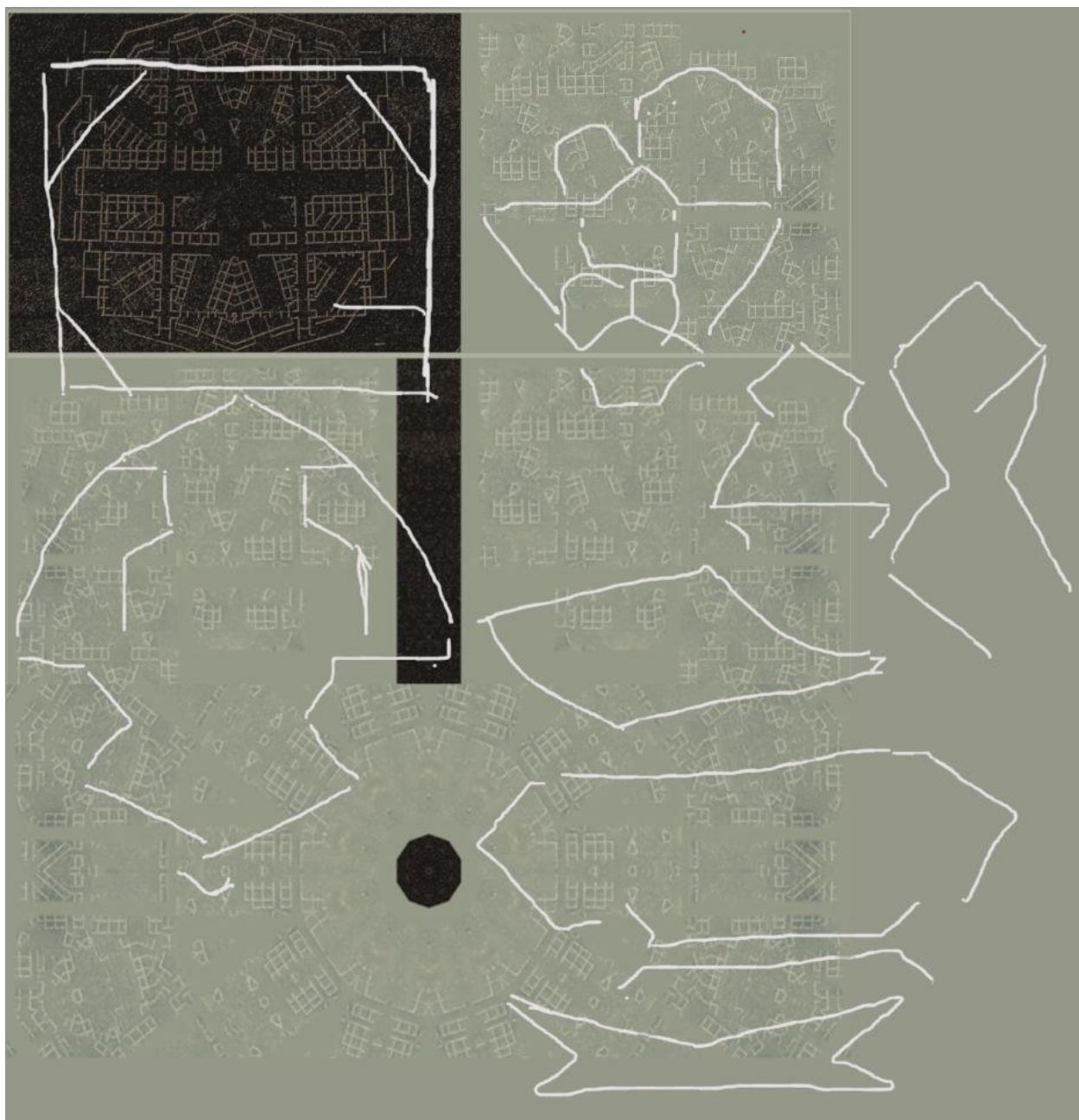
250s3

Duchamp queen and King with falling dice
why not sneeze diagram

The king/Queen shown as cornea closing
about itself per 4d chess receiving
configurations (pei-peisantos- draughts-
chess, pawn, as distortions which lock into
the gaze between king and queen so to
speak, echoing suggestions in the Monte
Carlo piece and Why not sneeze?...

Duchamp Water Mill contained in
neighboring metals...

one of his most Duchampian: relates a "tilt
frame"ie field dependent or invariant one
can notice relation to inner frame or
external bonded environment framing this
sluice of life as emerges with some sleuth
work.



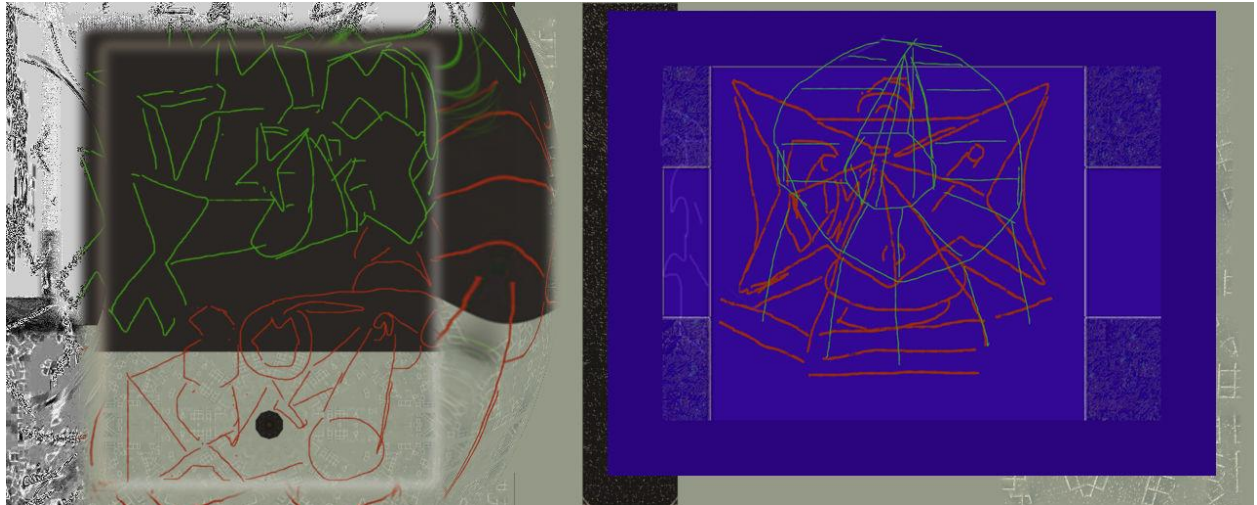
248u15

250s3

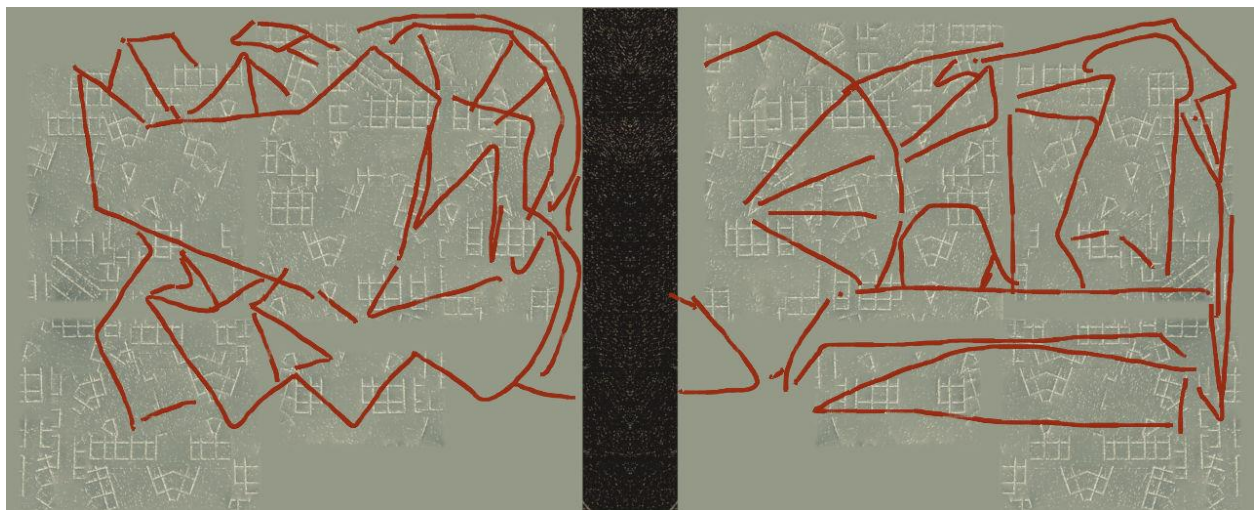


248u12

250s3



248u13



248u14

250s3

Duchamp notes on bride and base...

A base as practical to experience is simultaneously a very abstract plane, the origins for the Maggi in Goetia or such base structures and praxis in relation to Goetia or theuria suggest the names sake on Goethe perhaps, -" bride" may possibly be a young Goethe (train station...



248y1

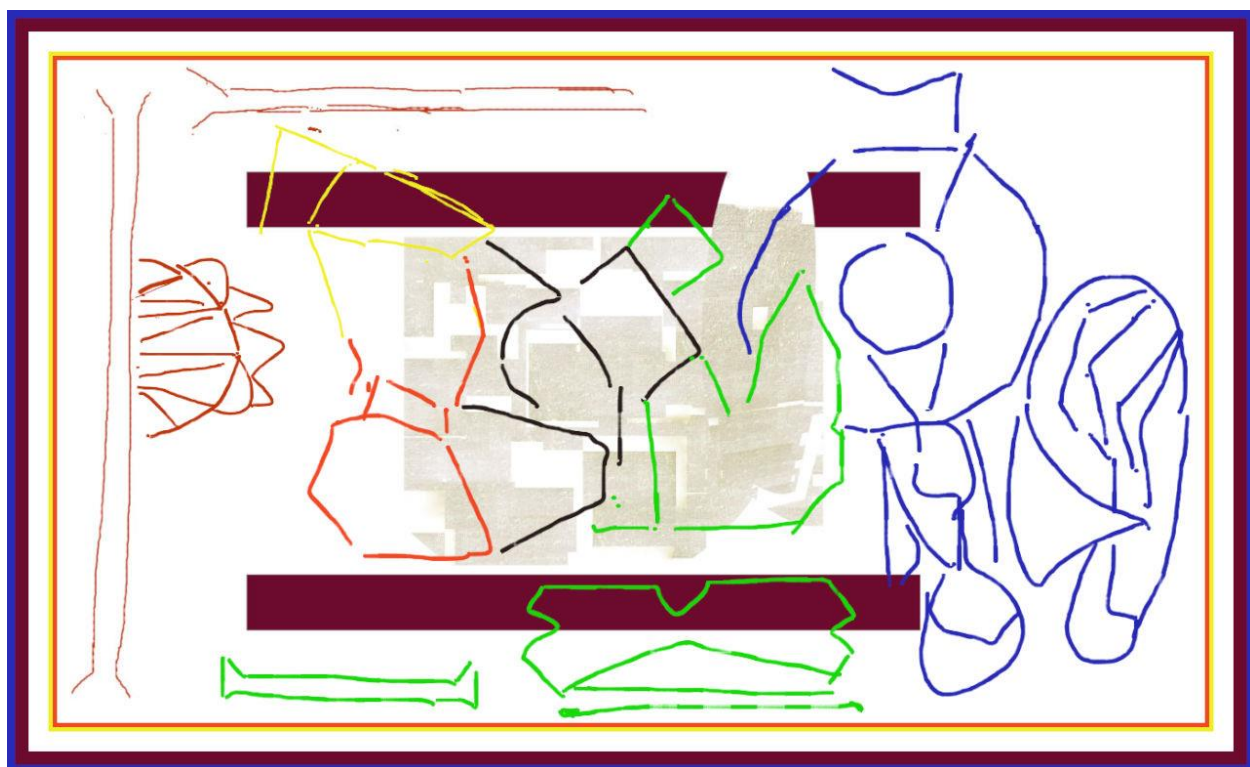
250s3

Duchamp Rotary Demisphere

The cord around the room and various levels as rising bases and the crank arms symbolizing an arc folding over planes make the works schematic a version of kinetic sculpture meaning the viewer moves, rather than sculpture

Duchamp Yvonne in Kimono- drawing

His own portrait in shadow and signature on opposite side give two self effacing Janus clues to the sense of time by which the roto reliefs are now implicated in the pattern as vessel like formation ie throwing a pot on a fourth dim wheel....



248v5

250s3

Duchamp drawing for Chocolate Grinder

The tan color providing pictorial relief is also circulated by the pictorial mechanism while the slipper like forms give a more abstract variation indicating together machine and mental machinae in the imagination.

Duchamp drawing of rotary—dust lifting forms- oculus...

Duchamp is at pains to go beyond the idea of one shape being another in a perspective shift and relate further,- the formative nature as transformative of the ordinal nature informing ordinary

perception. The vectors he determines place points of arrival in perception.

<https://www.stuff.co.nz/science/113954687/ancient-northland-kauri-tree-reveals-secrets-of-earths-polar-reversal>

Duchamp

With My Tounge in My Cheek

the plaster is actually a frontal view but
distinctly female : a female fig leaf..

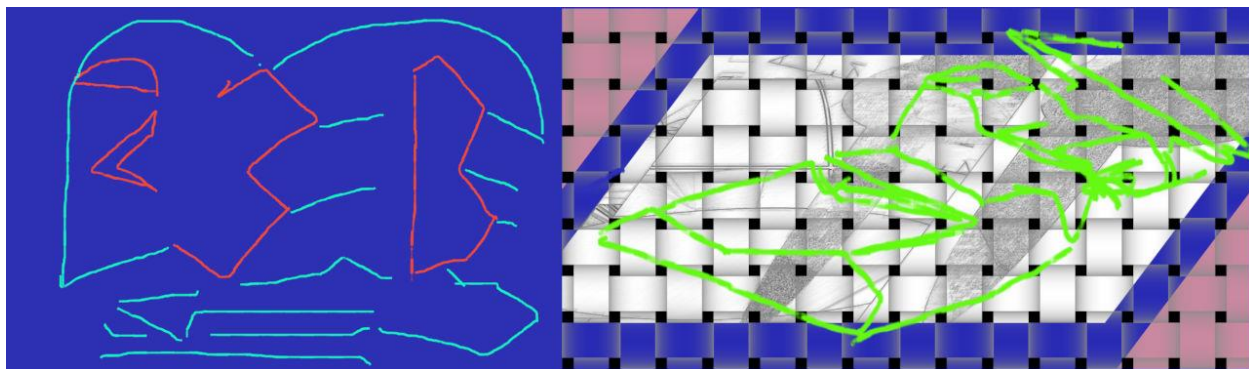


241x14

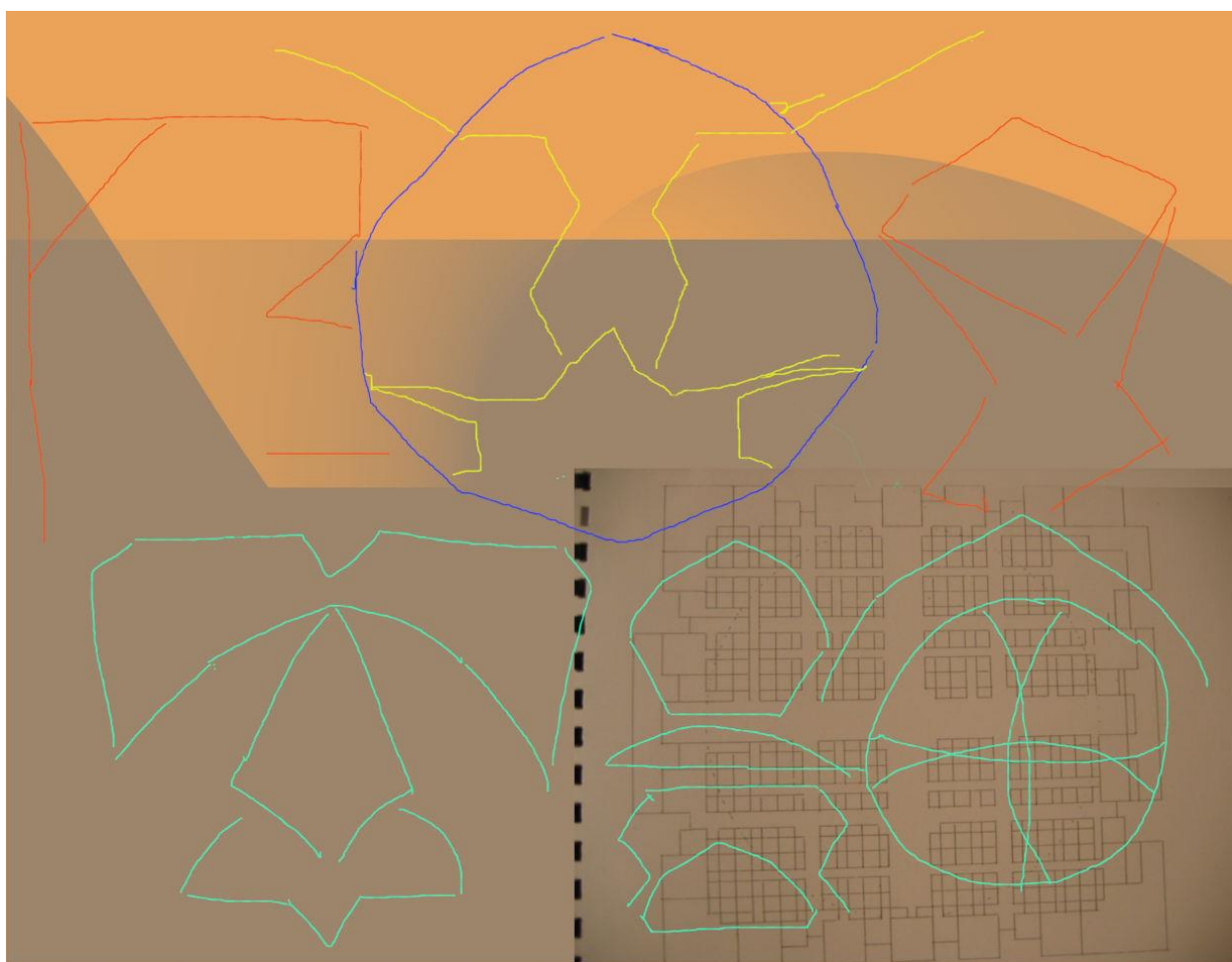
250s3

Duchamp Parva Domus

The expression small house great happiness is letter arranged to an X in small city nation and looks w.PDMQ to logo x like the malic molds, the picture has reorganized the glass into a different image, the letters also seem to herald inscription to Mona L. as marked.(pasmaldeco?)



248v6



248v7

250s3

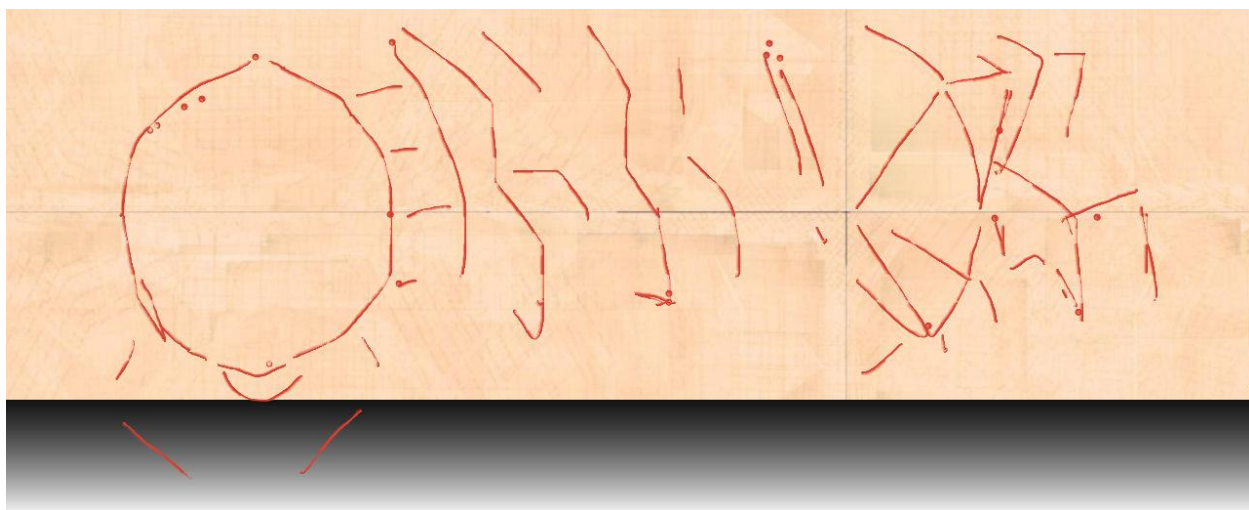


248v9

250s3

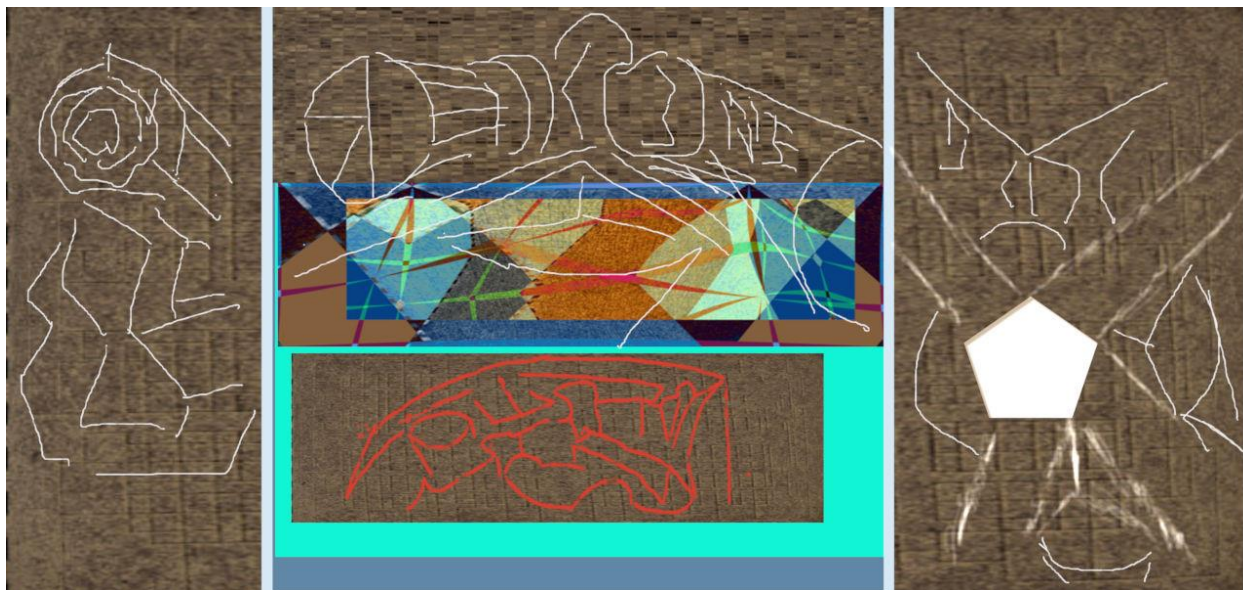


248v10



248w13

250s3

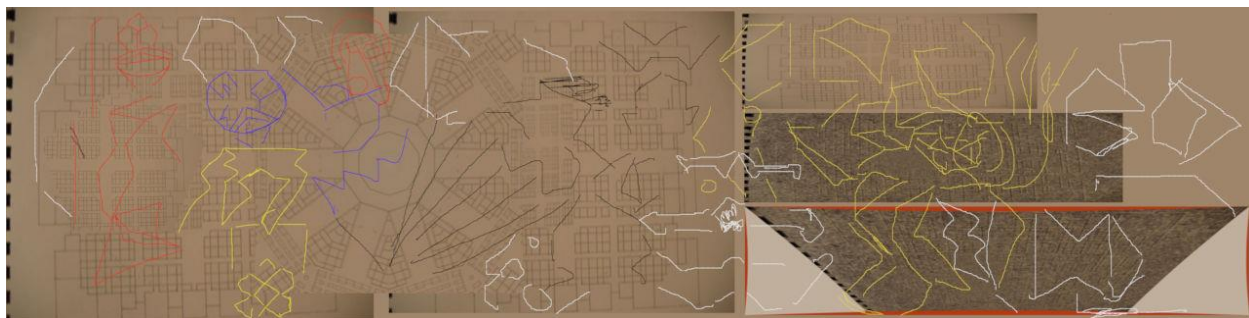


248w14

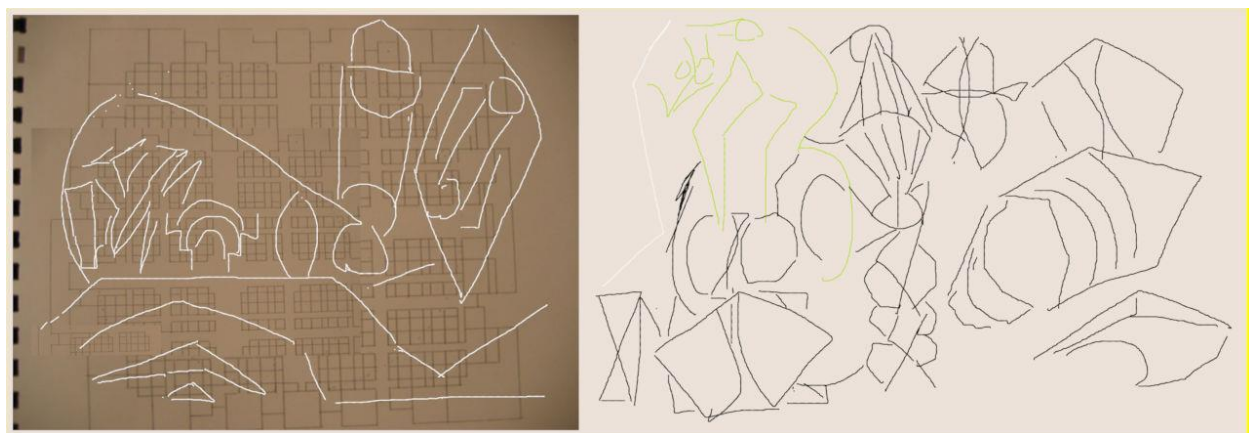


248w15

250s3



248x2

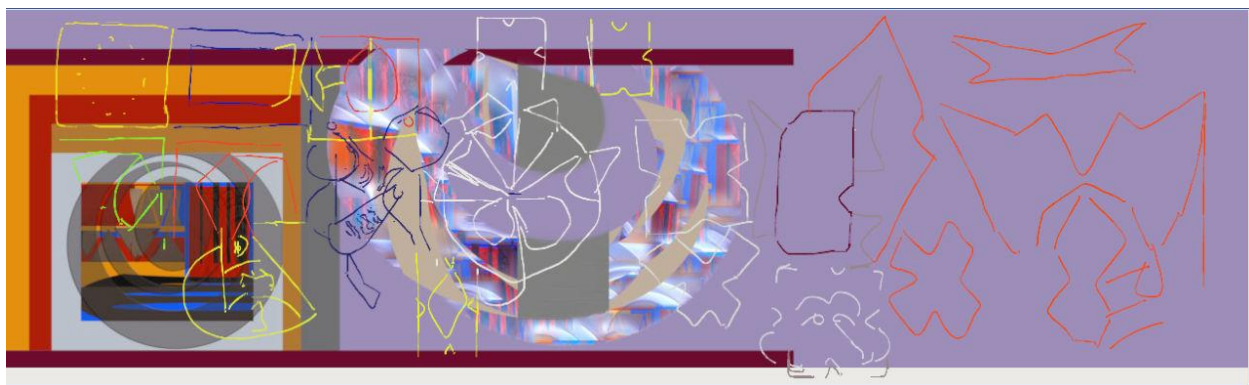


248x4

250s3

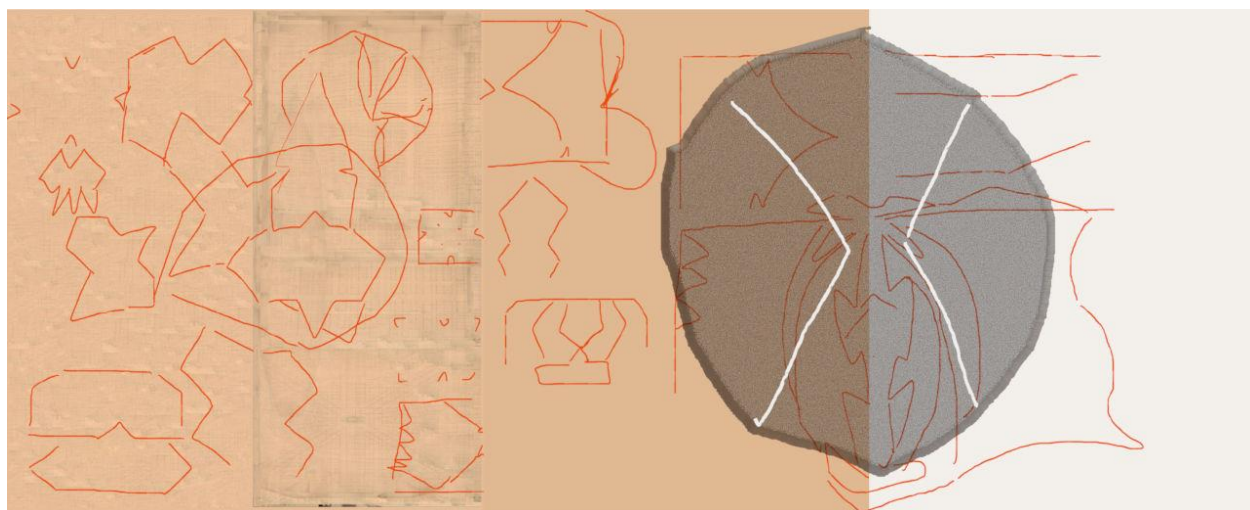


248x14



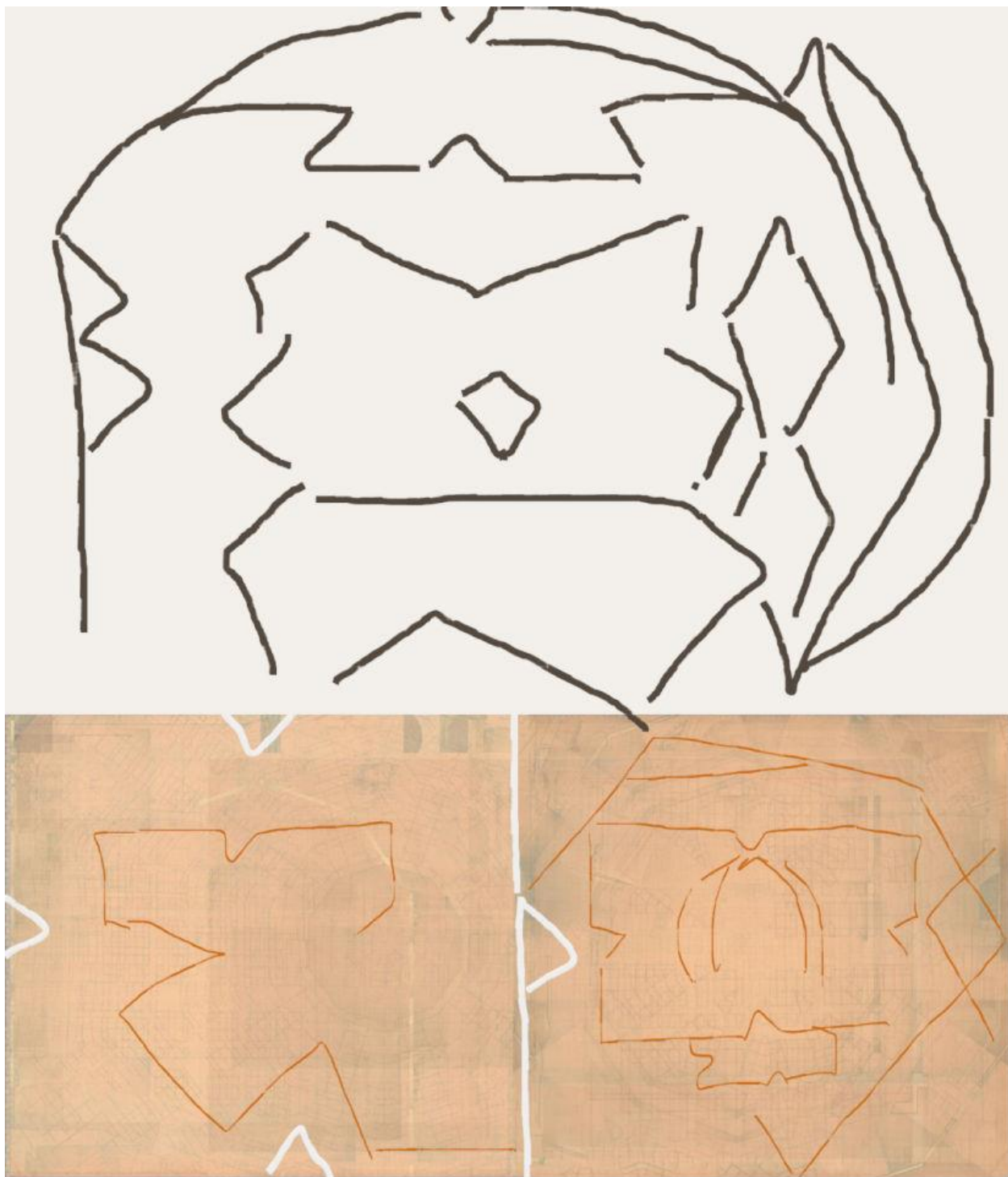
248y5

250s3



248y7

250s3



248y8

250s3

Duchamp Fountain

the holes on side flaps and frontal relate to the pattern of five by perspective adjustments across the cut conical section which represents the rotation of field to meet a symmetry proposal with a kind of reflective massing across dimensions as in quantum fifth to fourth.

Duchamp pocket chess board

the rubbing patterns show some the the characteristic homotopy transferences of hedron crystallography so to speak

projecting a fourth dimensional chess board to his projects projections.

Duchamp Fresh Widow

the knobs seem to symbolize status of a single hypersphere while the views into the crackle form hedrons to fields place such dimension into a sequential nesting meeting an alternative hypersphere in that they stray via an after image quality from sympleptic to complex space.

Duchamp photo of self w. Glider

it is a great staged photograph, he has carefully studied how to pose himself so as

to seem maximally distorted by the frames
of reference

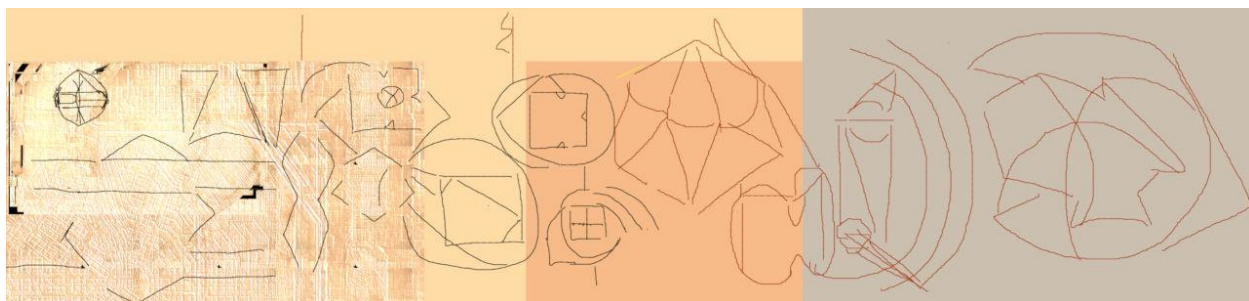


248y9

250s3



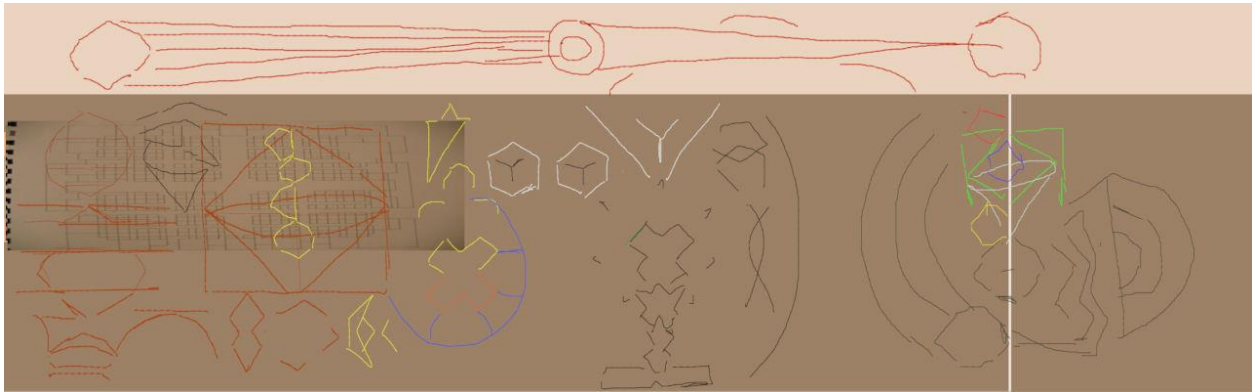
248y11



248z2

Z2

250s3

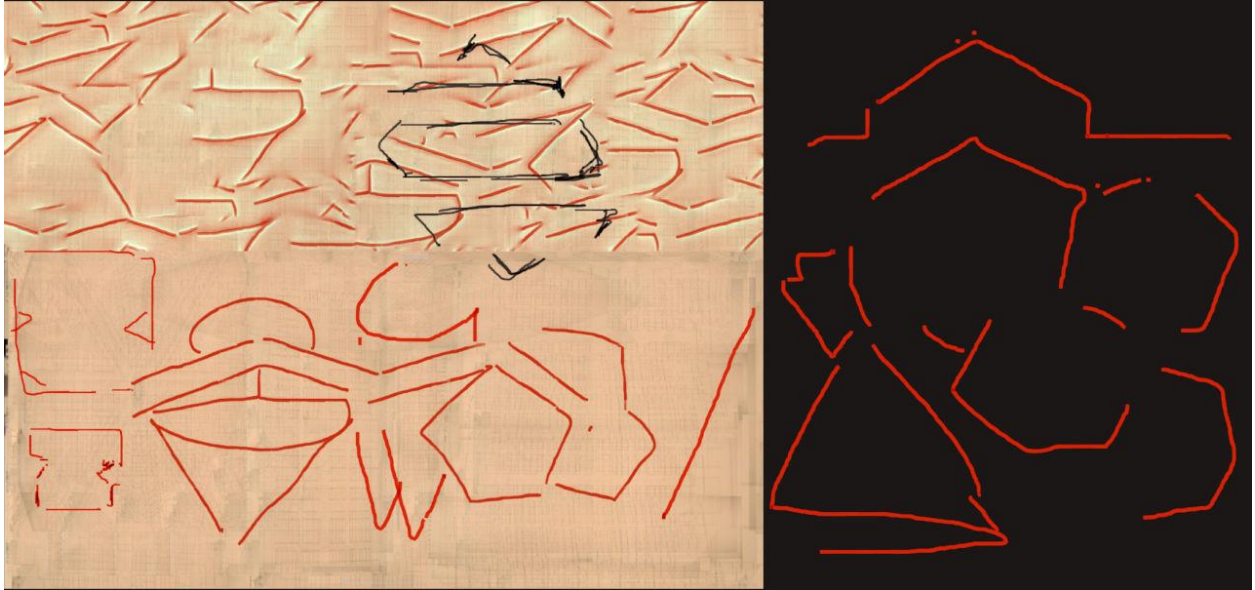


248z

Duchamp Lantern Chinoise

L'auter changent in the tradition of petit
 object a (also founded on the Autero
 sound, seems linked to Apollinaire
 enamelled ie the pei(configuration) root in
 Apollinaires name he bestowing Orphism...

250s3



249a3

Duchamp BottleRack

The object gives a mathematical sense of the "hypersphere and indeed how these might be a mirroring within space time which fill an aspect or configuration with a kind of mass of interlacing dimensions

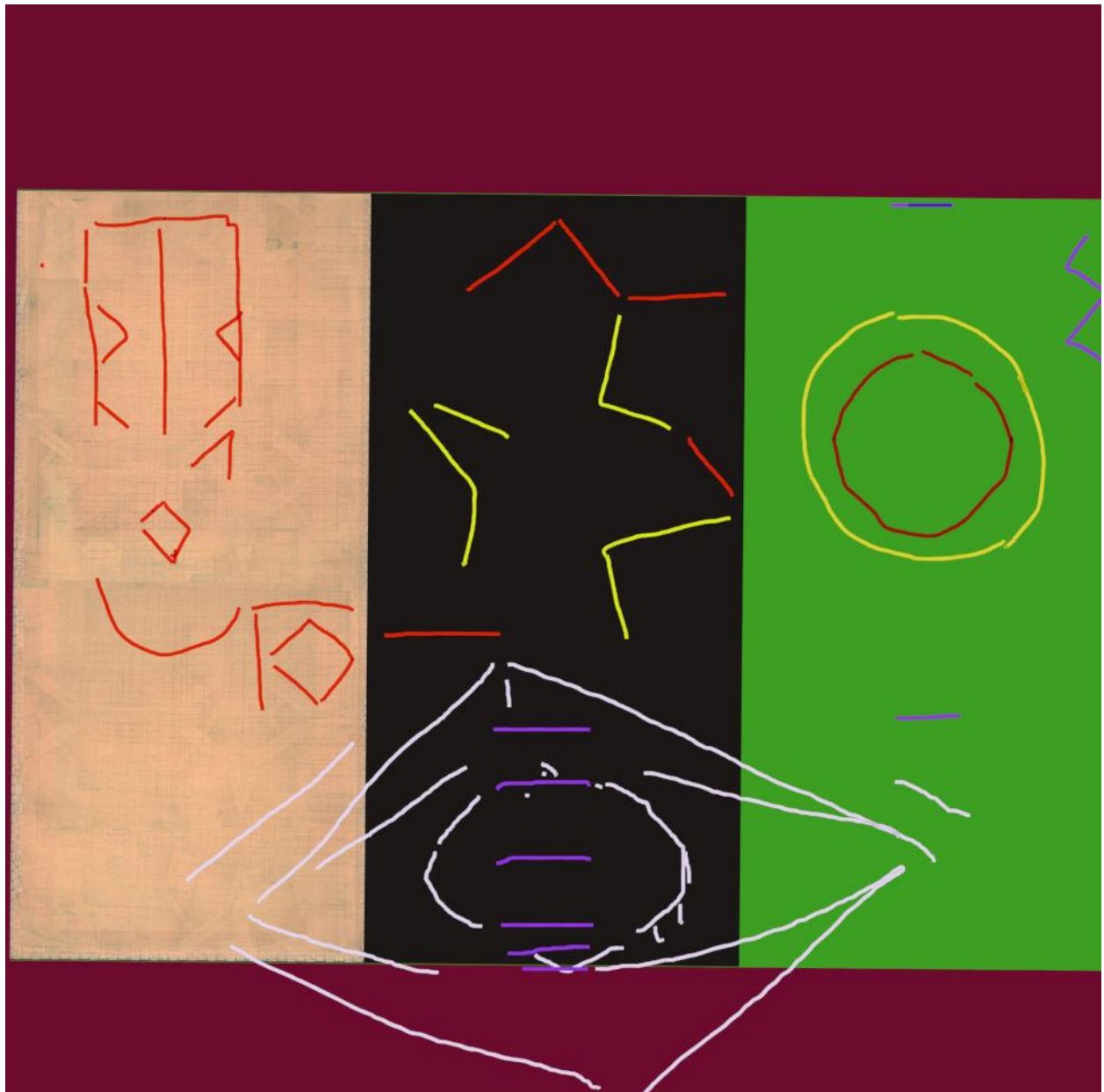
250s3

Here he is realizing the hyperspheres of the Platonic solids are their flux in the sense of many ways of configuring them as linked to transformations, the hyperspheres could exist as seasons of possible worlds..

Duchamp Hook

hook or not and the Greek aspirant expressive H form "hook in the sense of a negotiable passage relating the "basement" as Goetia per Maggi and Theuria... a why not clause similar to Sansrkit Samayanha, (negotiable crossing as drawing verb (ie seminal)...

**THIS DRAWING SHOWS THE
ROTATION OF A FIELD THROUGH A
HEDRON AS CREATING A CONE UPON
THAT CONTACT WITH
HYPERSPHERE THROUGH SUCH
MOTION WHICH REFLECTS UPON
THE PERCEPTION OF A SENSE OF
MASS IN REFLECTIVE PROCESS AS
IMPLICIT.**

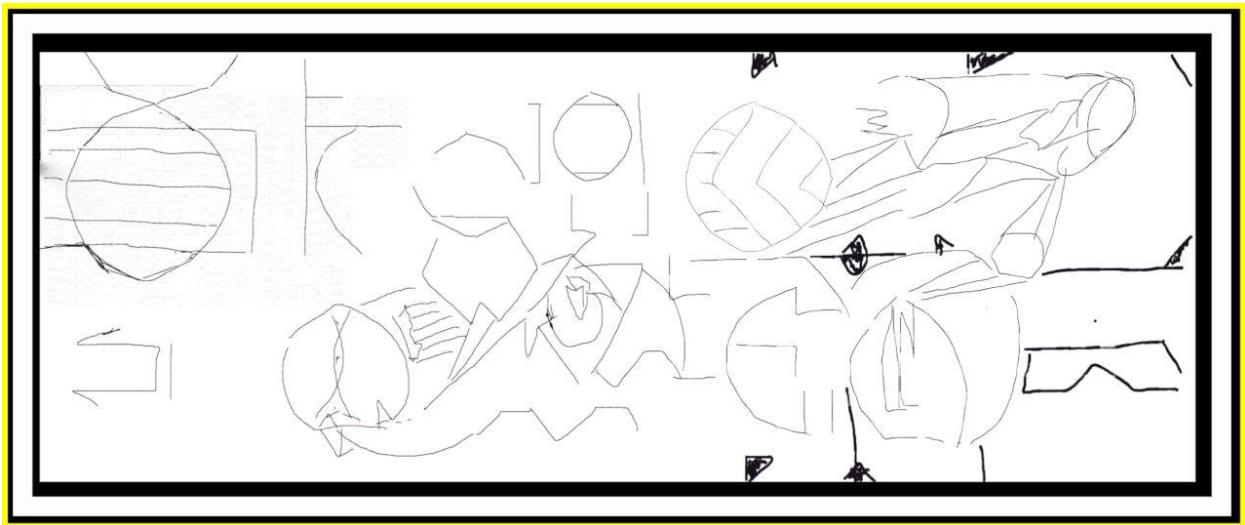


249a5

250s3

Duchamp note on the handler of gravity

The handling of gravity teaches a tireless
song taught of completions?

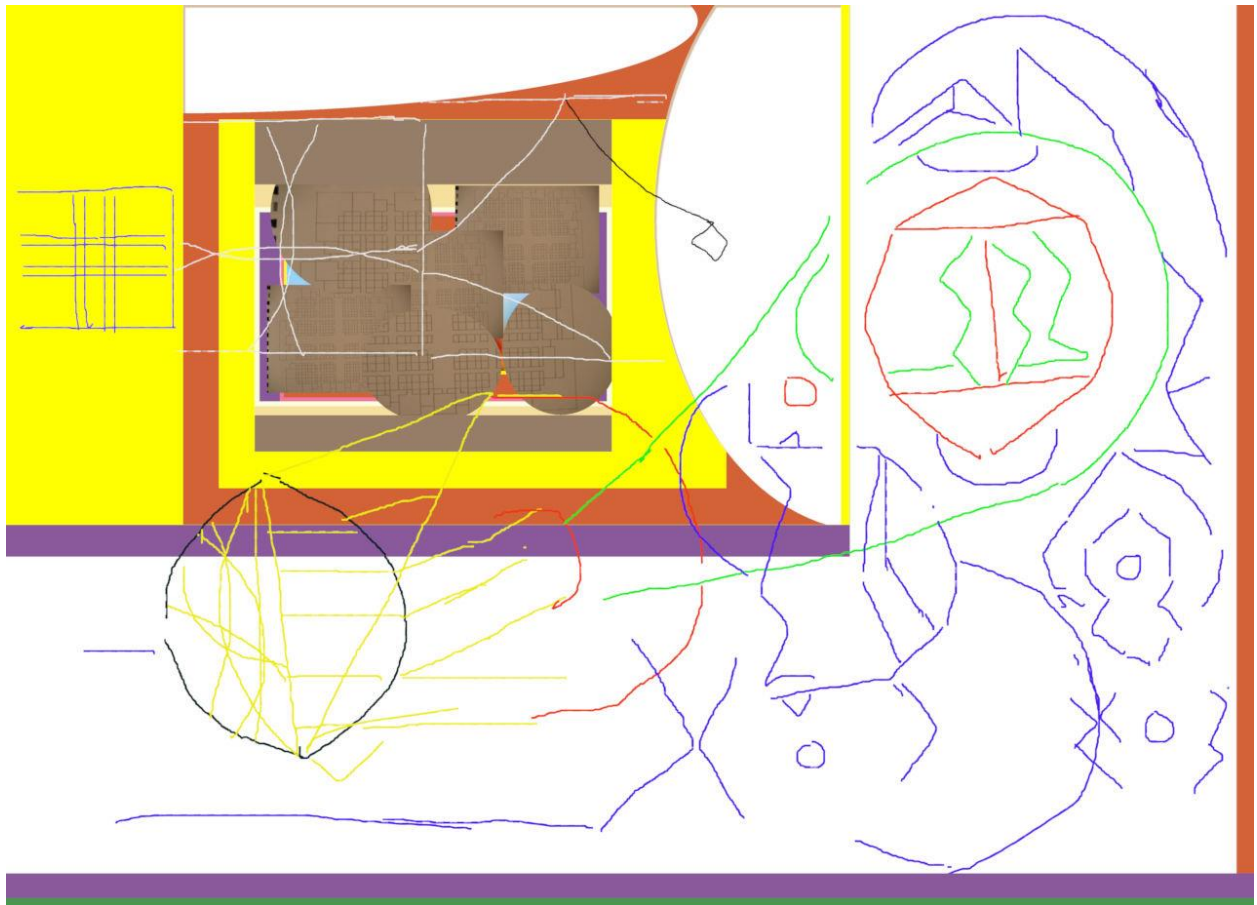


249a7

250s3

Duchamp note on principle of 4th
dimension reflection and the eye to mirror
parabolas hyperbolic review of the
hyperbolic principle...

Review of hyperbolic principle :the eye
becomes through an apparition of rotation
viewed through a mirror it's own rather 4th
dimensional structure where a tactile
orientation is set aside as the reflection
upon becoming it's carriage?



249b11

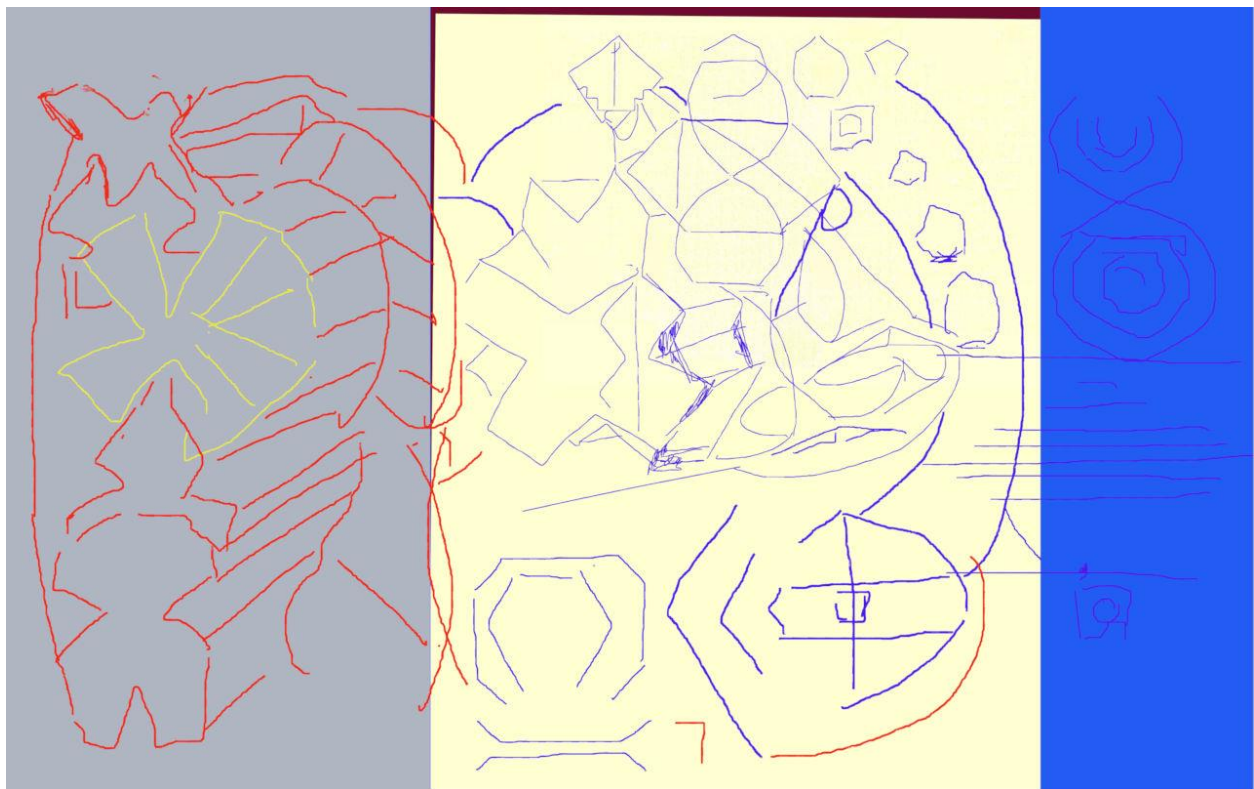


[JS Oakie](#)

250s3

liked your reply

that the lense is a point of view into a field linked in the idea to the poetics of rhetoric which support the idea of freedom of extension which at a vantage one brane but where a compound field then a double which implicates time like a white hole to black hyperbolic parabola



248b5

250s3

Duchamp beer professor – hilarious picture
Internal resilience of note within glass
menagerie to cupids cups and lamella
forged of femme pendu paen of hyperbolic
parabulae of hyperbole.

Duchamp nudes in garden: nudes in cactus
garden as prickly subject...

Duchamp coffee mill
because forms generated and growing
from oblique angle into a hypersphere as
enlarged scaling make of the different size
a different speed ie poles moving faster
which in turn creates a rotation inward,

the cone shape which in his drawing he elaborates into effects on mass.

Duchamp notes on shots to glass

the plane retaining near information in relation to its extension into a field also defining the plane may reflect an exposure to proto theories of 'foam' which his note show as turbulence on a lense like section of sphere. Leonardos cannon factory also has odd nearby objects...

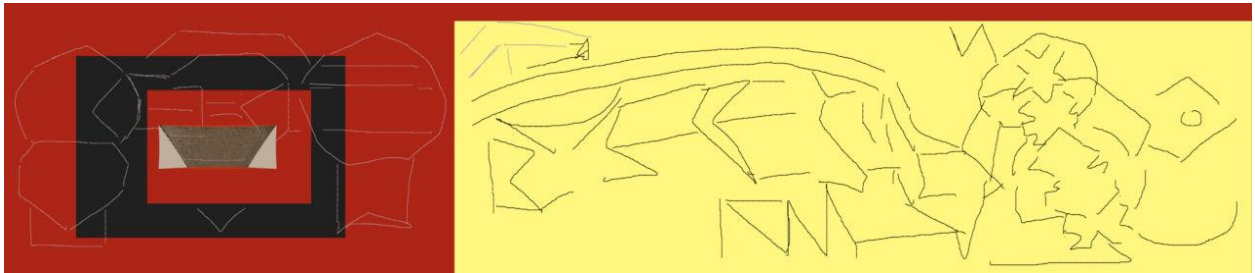


243b9

Duchamp note on the Headlight Child

in a very whimsical way he observes the chief muse must be that between the others thus a light and not such a light as to be a headlong child. In essence his project comes to terms with cubism as an abstract Creole like Sanskrit and it is philosophy which is their art.

250s3



249b10

Duchamp Rotoreliefs

Consider the hypersphere from the standpoint of a kind of attraction or interference between the one and then again it's square root and the implications of spatial bending through the sphereres in sequence of the Platonic solids

250s3

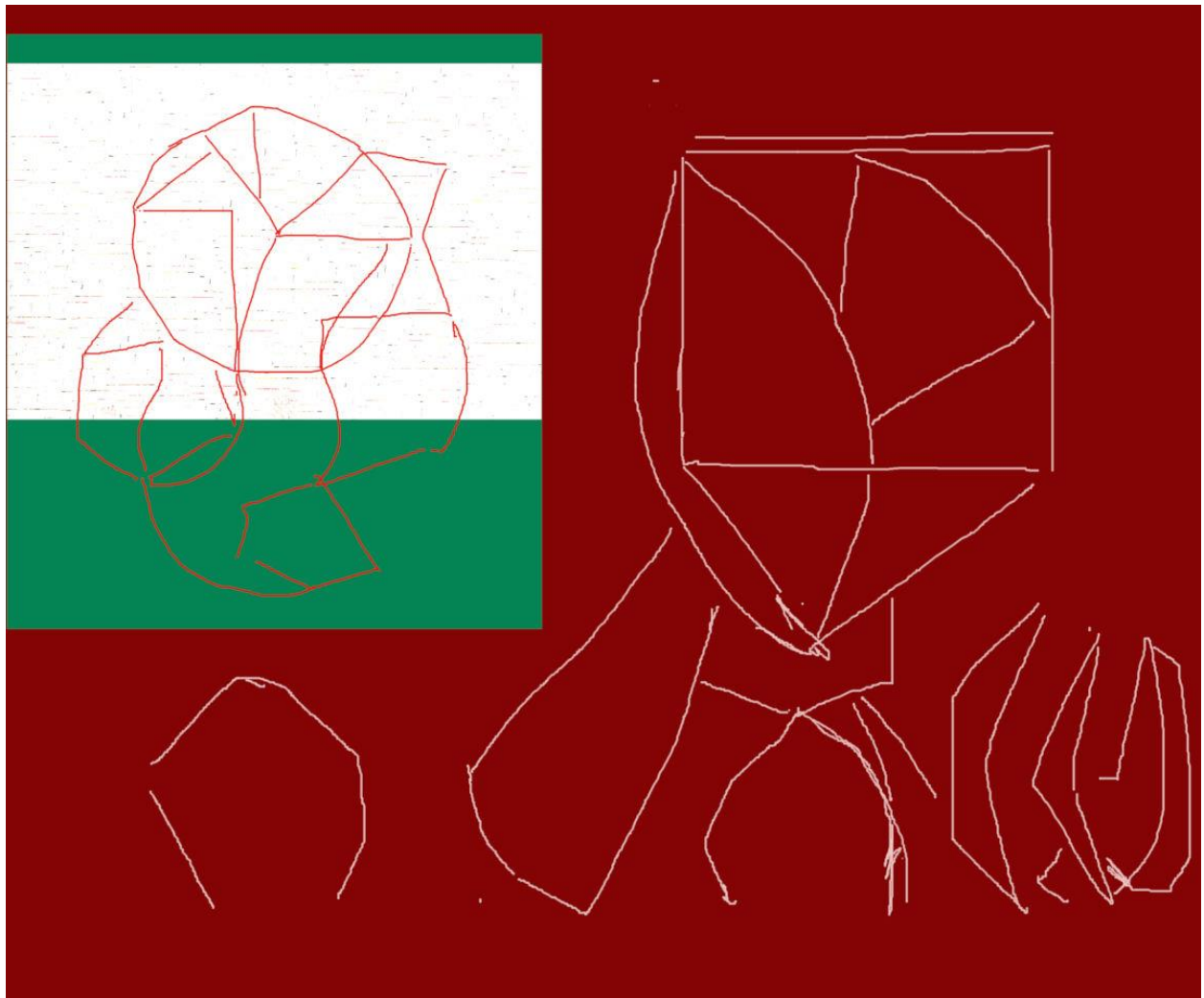


249c7

Duchamp coffee mill is quoted in Yvone ie
the original beads or radiants follow the
curvature of space in a Krsna like pattern...

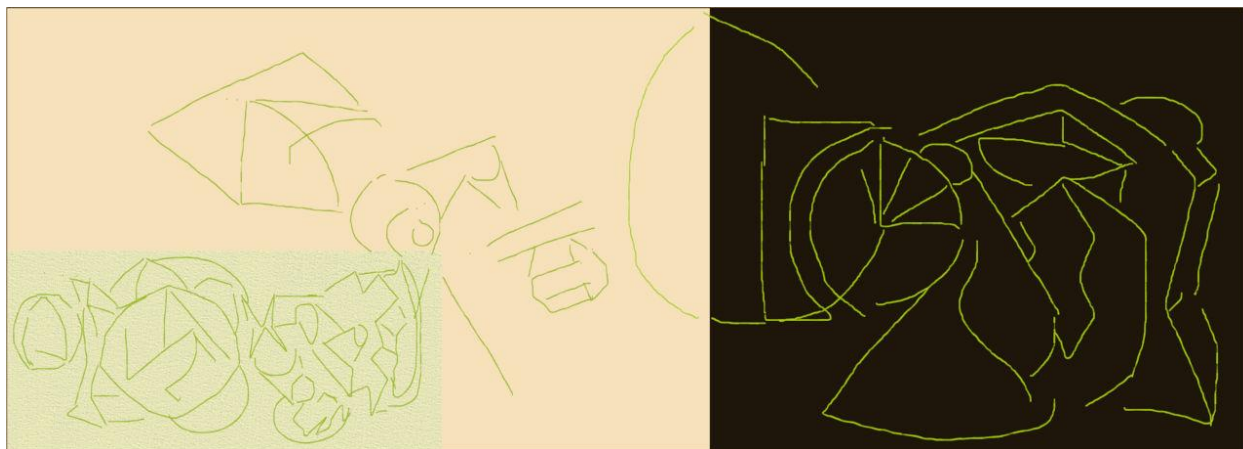
250s3

Duchamp note on the architectural base of the Bride
linked to the "Derby" by which the angles
fleshed of arcs rise and fall to view as
Platonic angles point and base he gives as
architectural base, comparing to a train
with masonry substructure, the, Given (in
dark-Heraclitean flux) upon meta levels
(met et al).

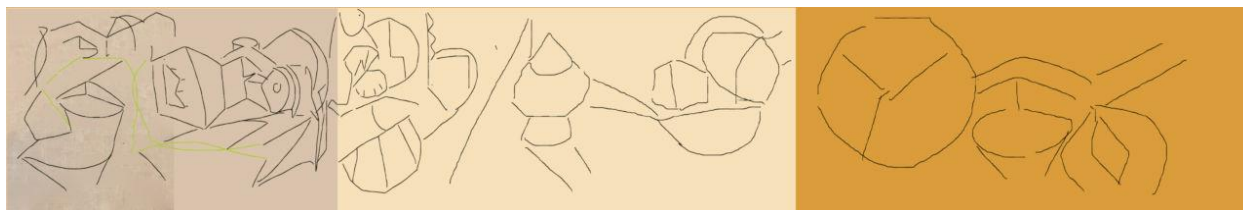


249c9u

250s3

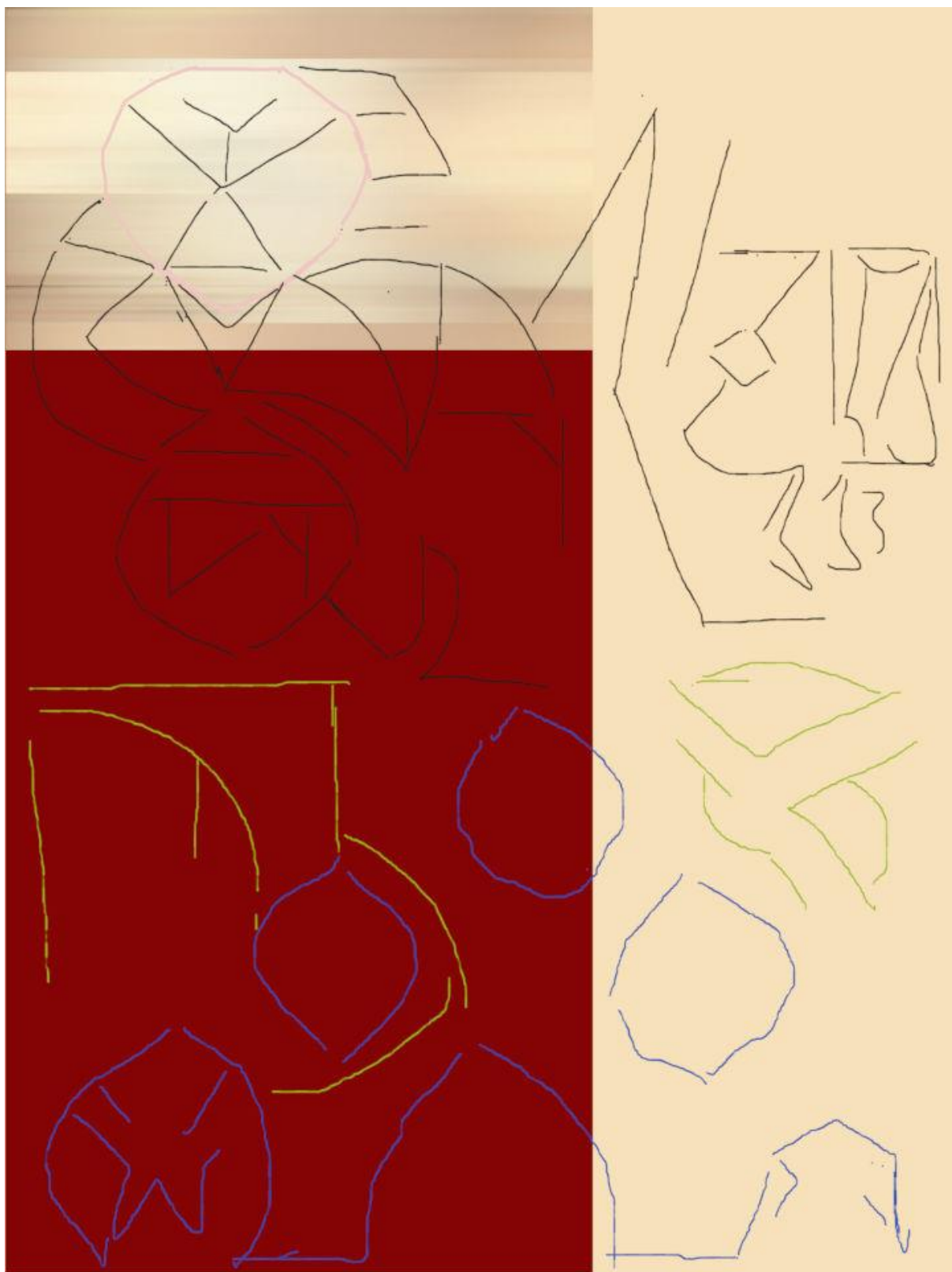


249d3



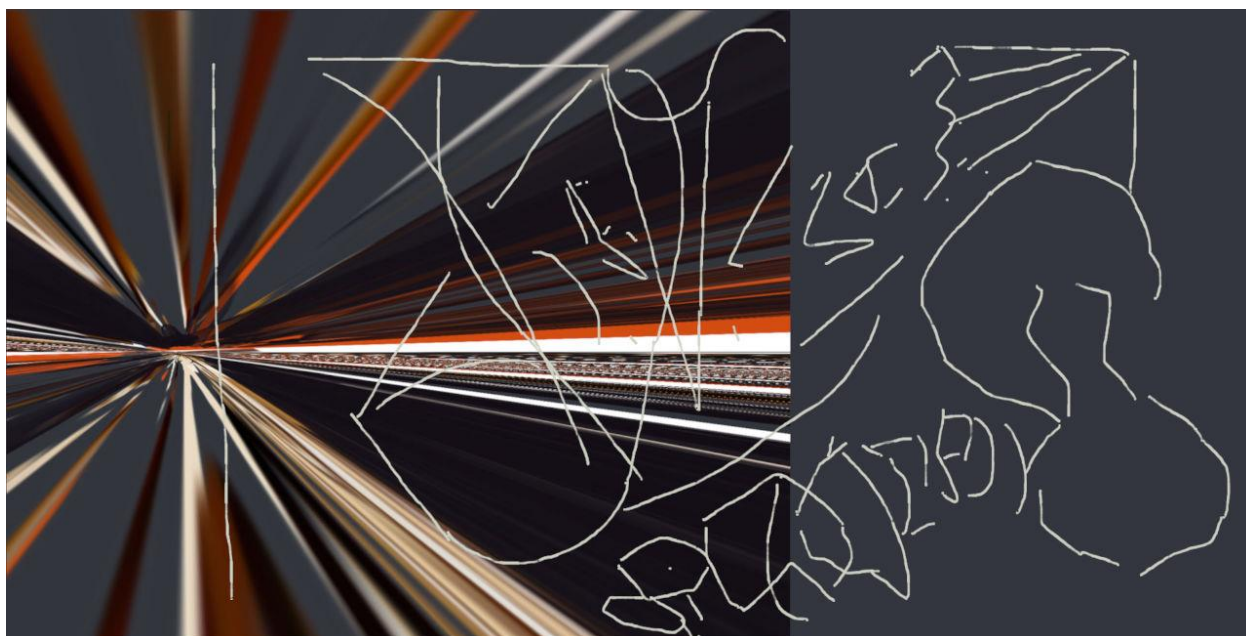
249d4

250s3



249d1

250s3



249d5



249e3

250s3

The idea of a space for a mirror was in a proto Shueng Fui way introduced by The Chinese Courts use of Castiglione's gift mirrors via slicing them as wall decorations sequence the idea recognizable as well in Smithson's "mirror displacements". I believe as well that a statement Duchamp would agree with strongly is that the point is not precisely yet recognizably that eventua which is behind the event by which I mean that extended consideration of a space for a mirror (in set theory the null set which places between zero and an integer that moment of arrival for the viewer .

Similarly, the most useful string theory progression from a dodecahedron

recognizes that figure as a quadrant section fractal essentially is like a quadratic equation with one field blank to represent in absence the brane or viewers portal by which a five sided figure represents the fourth dimension and so on.

The hedron mathematics as a space time crystal relates time to sequence of internal and external rotation specifically movement of plane as equilibrium of a cone like extension from the pinwheel like folding of the corners which give the imploded or star like version behind which the extension meets the hyper sphere and also the diagonal which extended creates a root rectangle of which the original is now the square root implicated to spatial bending. The faces of a dodecohedron

encounter a sine or bending as a division by two, in relation to tensor thirds that visualize as pentagons, and the square root extension as a nonagon or right angle around which group pentagons towards a nine sided figure are then like a prism object set in a field prism, at a moment the arrangement of tensors will visualize, at another disappear in to the quantum entropy of the figure ground field relation.

Duchamp hypersphere mode drawing

The drawing through the lense of today seems to show the hypersphere modifying information layers to refrect a sense of mass on that sphere and ball like extension of internal and external rotation as a space time crystal.

Duchamp space frame for splashes

In the drawing he is relating the extension in space of a root rectangle format shared into Einstein's space time continuum of the plane of glass a section of entropy manifest to study by the artist's input as self spectator to a degree. The Stripping is quadratic opening.

Duchamp dust Raising

The dust raising, like that on Morandi's bottles motivates for Duchamp a soliloquy on color which I would invert or explode from the dust example as like a prism set in a field of prisms, sometimes visible, a displacement mirror ...

Duchamp note on classifying combs by number of broken teeth

A brush is a kind of comb which exist in an artist's selection the root Pei in Peigne or teeth (shared over "paint" and Palette" as well) is the "Goedel element" of the statement its self. (the negative space

"hair" become an icon within the statements own iconostasis.

Duchamp Paradise

He appreciates Arthur Dove as a different kind of abstraction within a shared Utopian consideration reflected through an ironic Degas immersive quality channelled in the Glass as a pun on Illuminating Gas(De Gas. impressionist)...

Duchamp to be looked at through one eye for almost an hour...

The note he makes towards Piranesi Egyptian fire place in Magritte tower or Locomotive with masonry understructure is underscored here as a bouquet of hours but more than just our boucher itemises

tangentially the elements on ground of
Kitty Hawk flight photo.

Per Duchamp via Monet Waterloo Bridge
like Stella's "cinematic blossoming" of
Hedrons remembrance of Flatland past
hyperspheres this Monet breaches the
occulist witness and the impressionist
witness as well borrowed in the post
DeGas illuminating gas

Per Duchamp via Leger Camper
The Duchamp Sleigh as towards sleight of
hand or Leger Demain recognizes indirectly
the oblique current linking two versions of
Utopia between he and Leger that could

scarcely recognize one another....on the one hand and then again on the other...

Per Duchamp and Cezanne The House and the Tree

Duchamp's coffee grinder in the Shiva mode version has a field day with an image like this linking trope and tropism as his post apparitionism aphorism.

Per Duchamp Stell hedron to open field series)Purple series)

A thing is a hole in a thing which is not" as the Minimalist paradigm is in these configurations of open ground to image the sense of a quadrateral open field in which a mirroring provides also an offset of the

fractal lineage broaching added dimensions
(n dim.)...

Per Duchamp Velazquez Pope Innocent x

Valasqezes occasional hyper geometry in
this image are recourse to Berniniesque
Balducino or Papal umbrella of which
Bacon seized on in the famous image and
Duchamps "parasols" paraphrased in the
passage of malic molds upon the
hypersphere horizon "appeiron" at a plein
air plane.

Duchamp notes on color
color as a parallel morphology of tensors
over physical topos is an idea Duchamp

celebrates as a cerebation of meta
dimension

Duchamp note on appearance and
apparition.

he seizes on Pei, configuration within
"aparition" as in interpolation,
interpellation, paint, palette, Phaedrus,
pyramid, appeiron, pane, pawn, Paen, but
my favourite is "piston" given as "draft
piston"...

Per Duchamp Degas painting of Diego
Martelli

he seizes on Pei, configuration within
"aparition" as in interpolation,

interpellation, paint, palette, Phaedrus, pyramid, appeiron, pane, pawn, Paen, but my favourite is "piston" given as "draft piston"..

Degas per Duchamp portrait of Diego Martinelli

Everything Rauchenberg and Johns see in Duchamp spills out of this....

parenthetically seems a rider on Ingres drawing of Dr. Martinette (his quip: he rides like a tailor"...

Duchamp note on dropping string of one meter to make alternative measure ie bent space, space time...

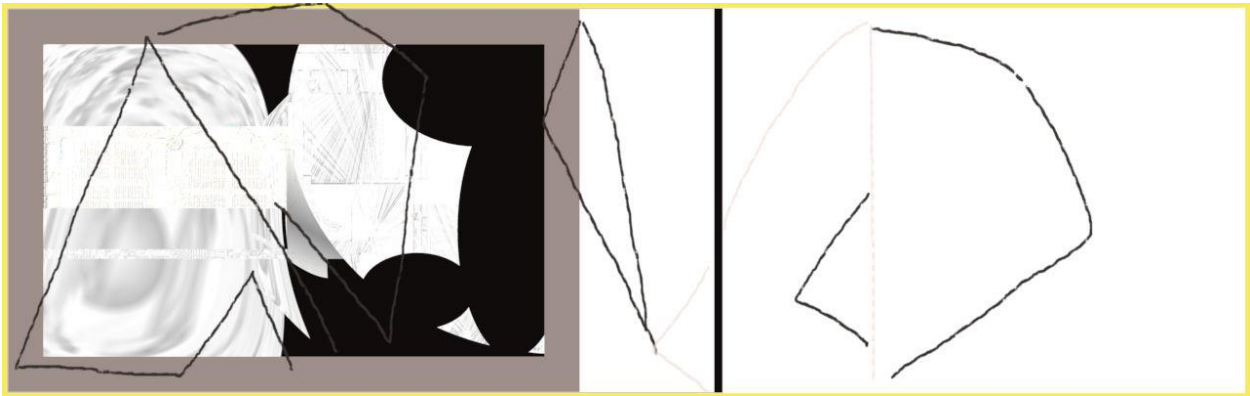
Duchamp – Japanese Apple Tree

probably refers to scholar games, the figure is that of Davinci and the image he unravels is similar in spirit to the drawing of grotesque heads on page in a metamorphosis of the Sistine Creation he made in response to that image in turn based on a view of the brain .

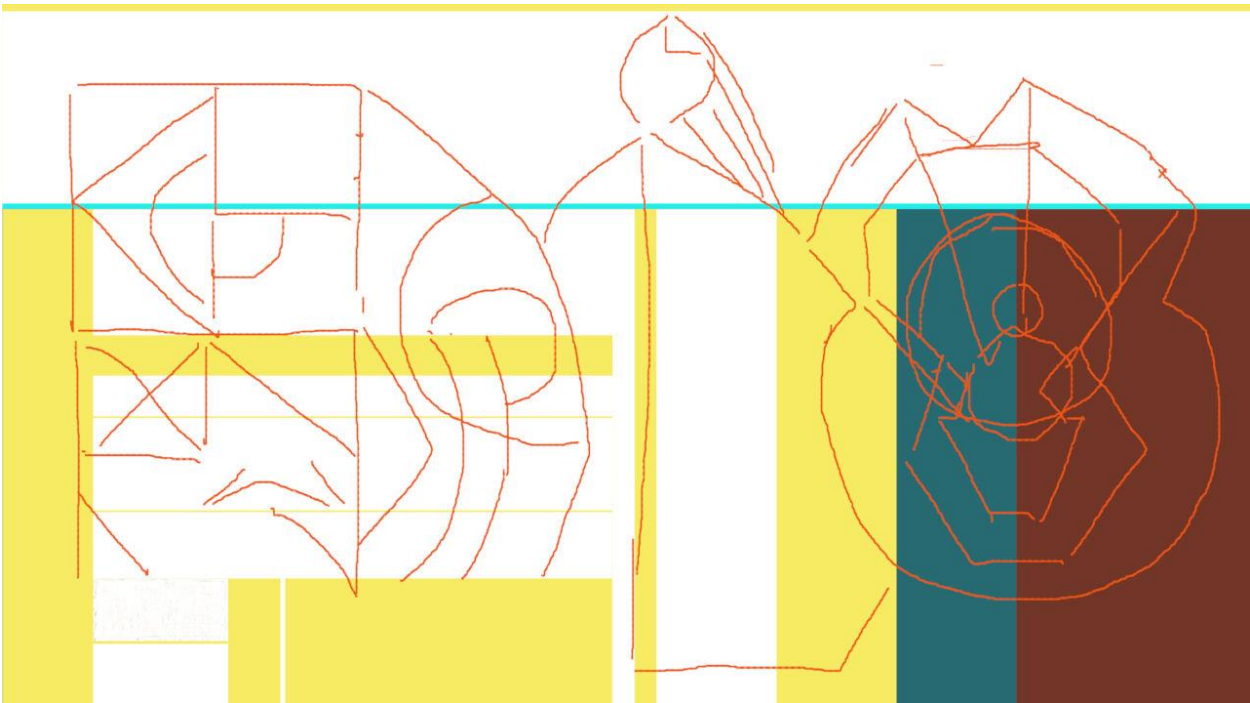
Duchamp: a couple of Laundress aprons in which the Barrel vault barrels along no holds barred care of the Laundrau...

Duchamp musical round

A "round" of himself and sisters proposing a rondel.

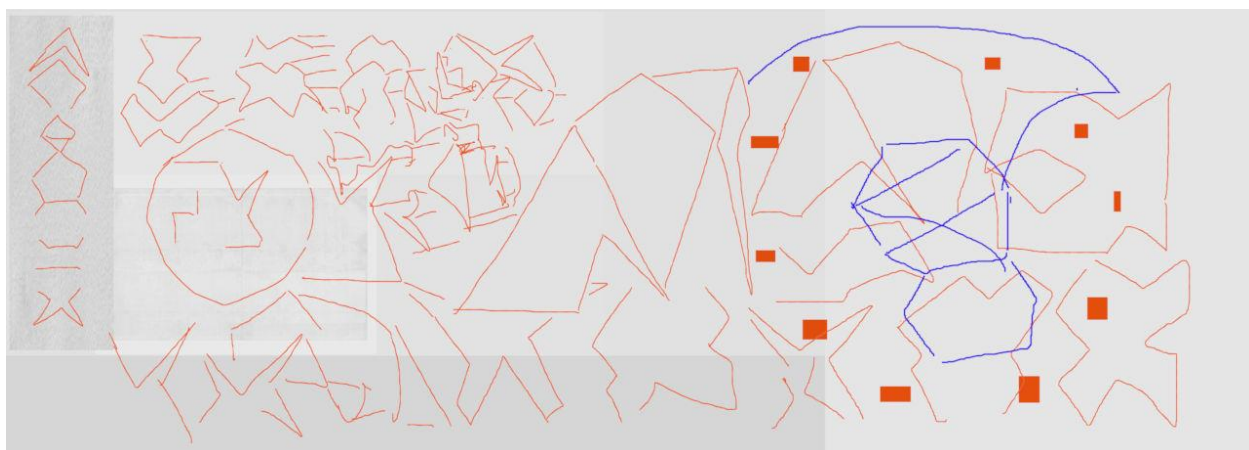


249f3



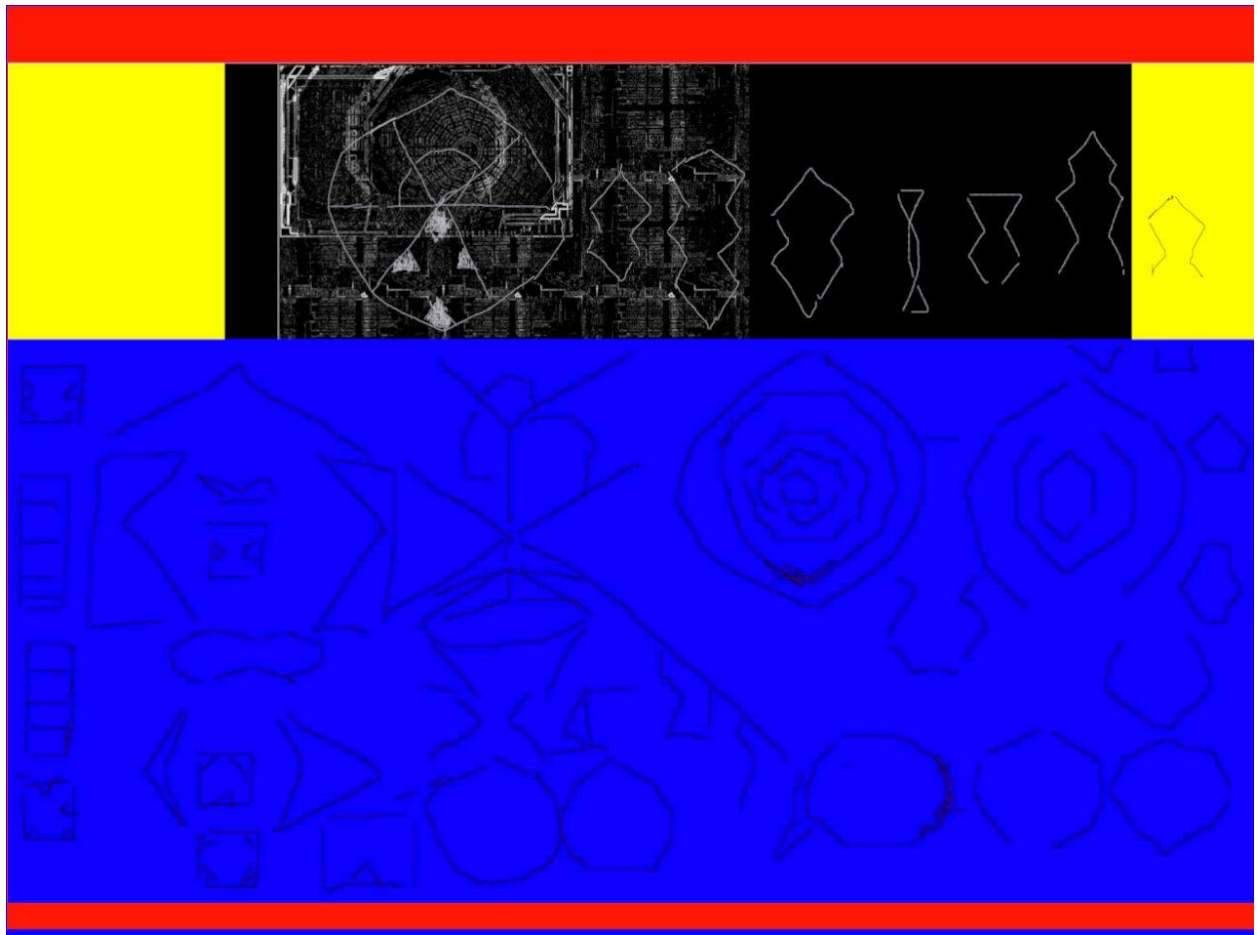
249f4

250s3



249f5

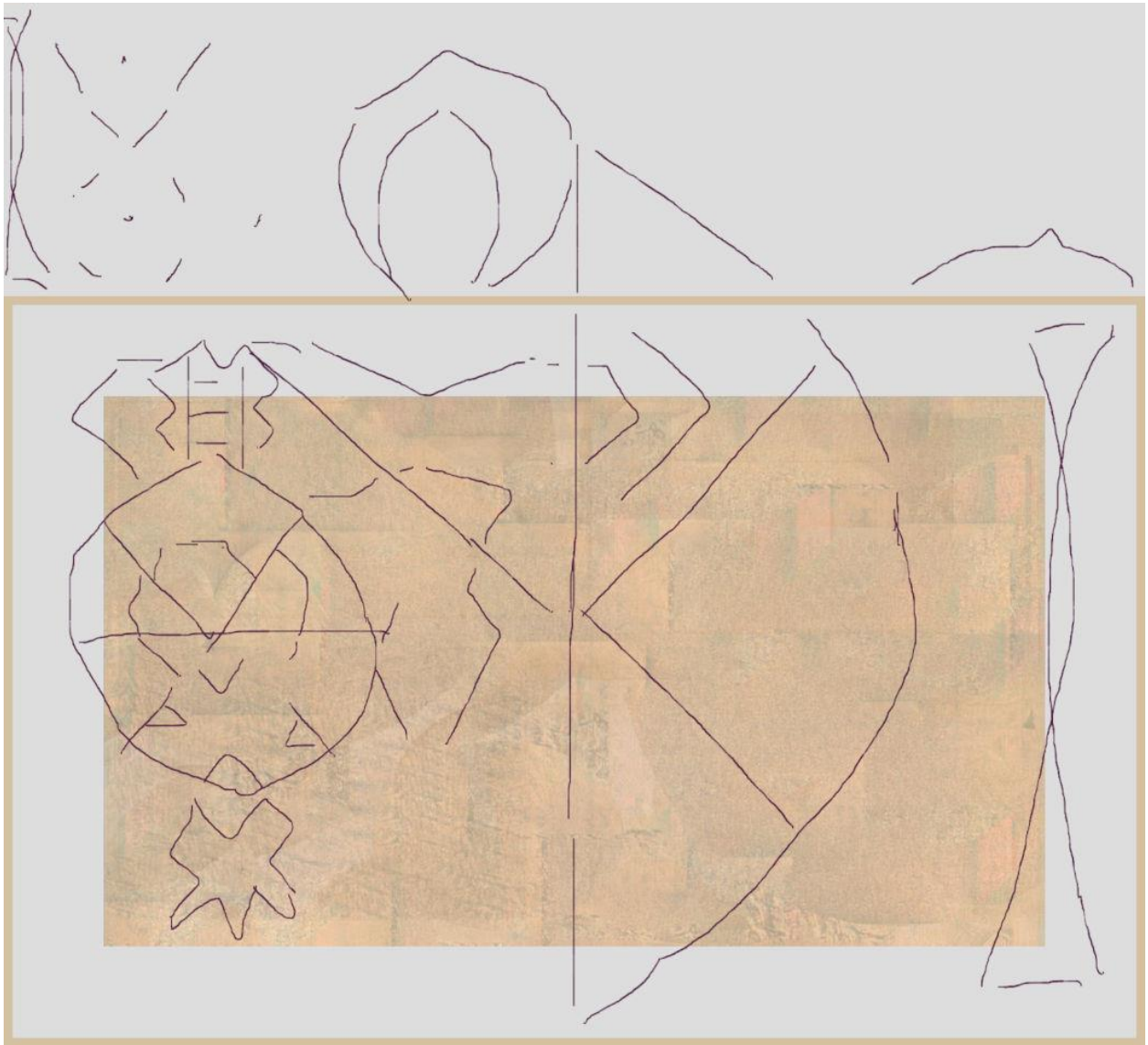
250s3



249f11

250s3

CINEMATIC BOSON OF THE BRIDGE



249f12

250s3

Duchamp Fresh Widow

Just as the Glass represents the open area of reflectancy in a manifold such a polyhedron complex ie Platonic solids, fractals, string theory, hedrons, quadratic equations etc in which other fields show, this "stripping of the glass to such field are obverse "panes" here.

Duchamp-note on cuttage in reserve the "scissors" in Glass is the right angle he shows as in his odd self photo in corner which structurally invites linking polyhedrons to faces and that number combining two and three as mode of

perception." "Cuttage in reserve" visualizes a cottage industry like Veraille...

https://www.space.com/swirlonic-matter-unusual-behavior.html?utm_source=twitter&utm_medium=social&utm_campaign=dlvr.it

Duchamp shadow silhouette self portrait
if a shadow is a kind of after image the
bottom edge receives as well a shadow of
sorts of the diagonal of the bright area
which fill in that dark edge with an uncanny
gift of the body below silhouette...



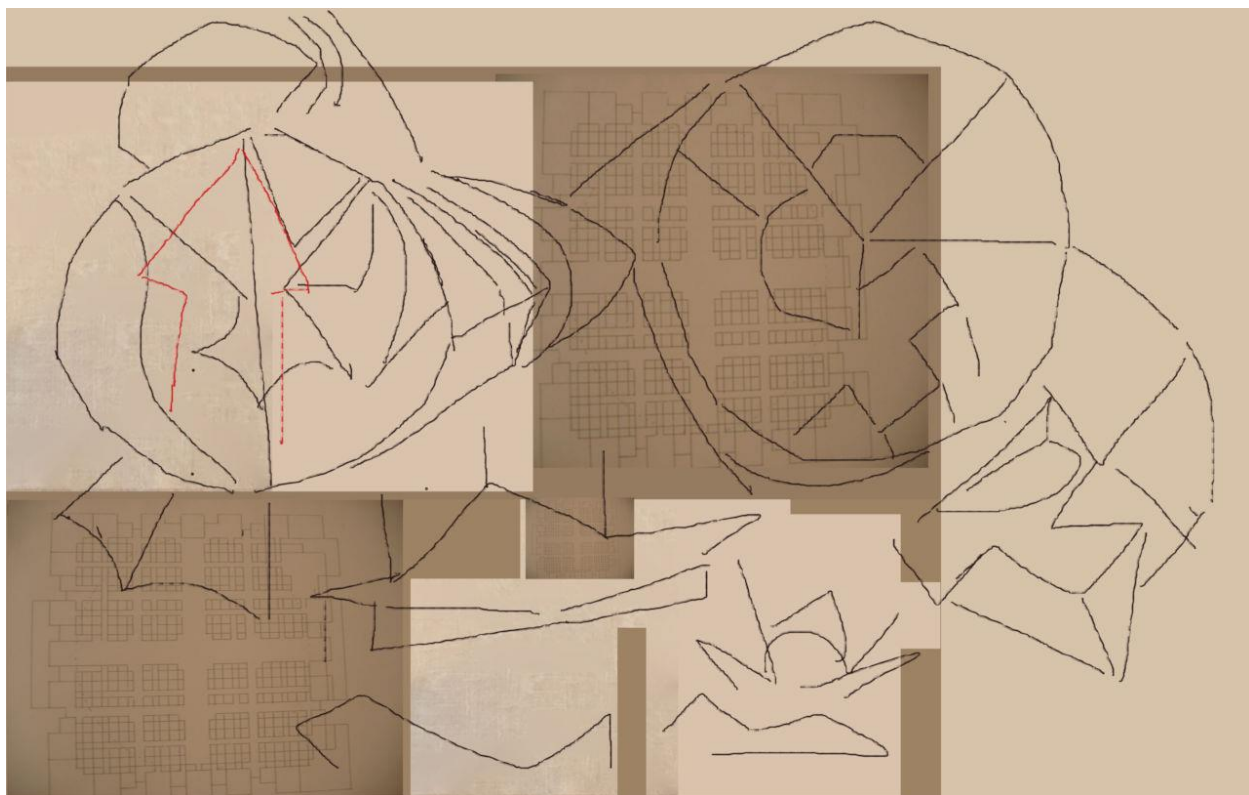
248g5

Duchamp diagram crossing paper...
if a shadow is a kind of after image the
bottom edge recieves as well a shadow of
sorts of the diagonal of the bright area
which fill in that dark edge with an uncanny
gifting of the body below sillouette...

250s3

Duchamp Valise

How does Duchamp's thinking affect the way you see his work?. Usually art is rather cause and effect in the sense of the directed effort and assimilation of accident and illustration of philosophic currents and poetics. He has endeavored to go beyond this to a philosophic nexus.



249g11

250s3

<https://www.quantamagazine.org/imaginary-numbers-may-be-essential-for-describing-reality-20210303>

Bob and Alice have so many versions that the versions become an amusing allegory of the allegory...(Bob and Alice in effect like one person describing a stop light red while another person a bit later describes green and this transmitted message then entangled in the ground of events... the enclosed quantum article takes to next level by effectively adding orange and this relates to imaginary numbers in the sense that these relate not just revolving of a sequence but the complete revolution, thus an inverse arrow meeting an open as

an open arrow closing behind another as
the diamond in space so to speak and
since behind the surface plane of events a
fourth and n dimensional implication... ie
rotation the status of time and revolution
the status of space, entangled as space
time...



Updating Bob and Alice Through the Glass

219g 18

250s3

Duchamp the blossoming

his etymology of pei or configure is referenced as of phaedrus also phaeron-to blossom or radiate and pei mirrors in his process procedure of transcribing randomness ie pei to interpolation and interpolation as in pollinating a palette to paint.



249h2

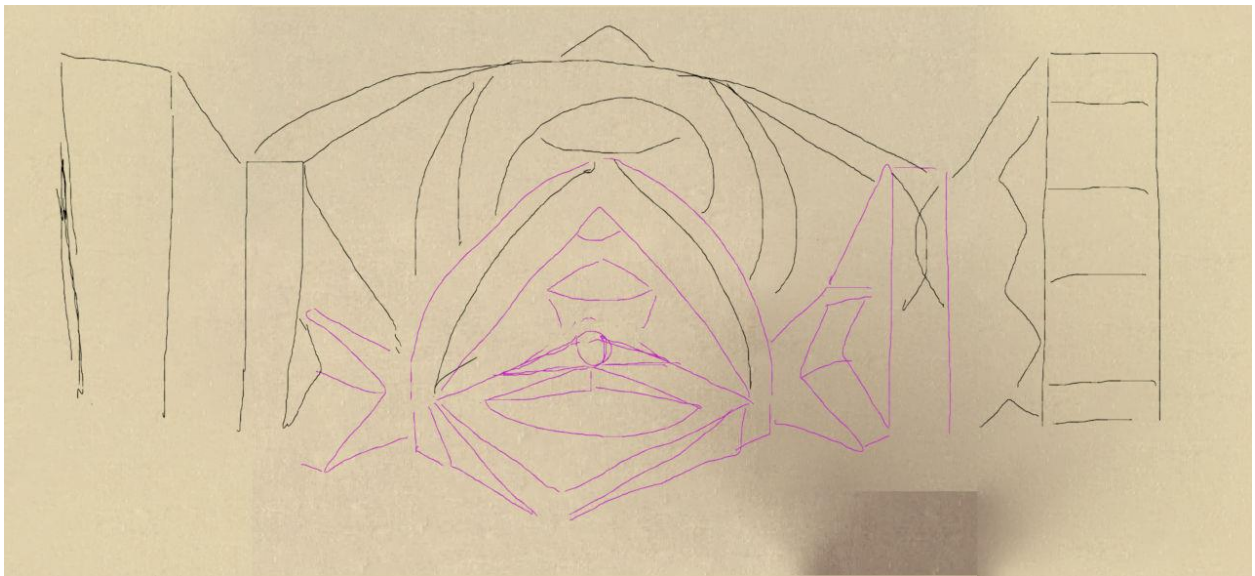
250s3

Duchamp stoppages measures...

he bending measure has bonded with the tilt frame test, ie the opaqued glass, the wall, the box all confound the relations varying figure ground and ground to field and that reflectancy itself in a variety to come.

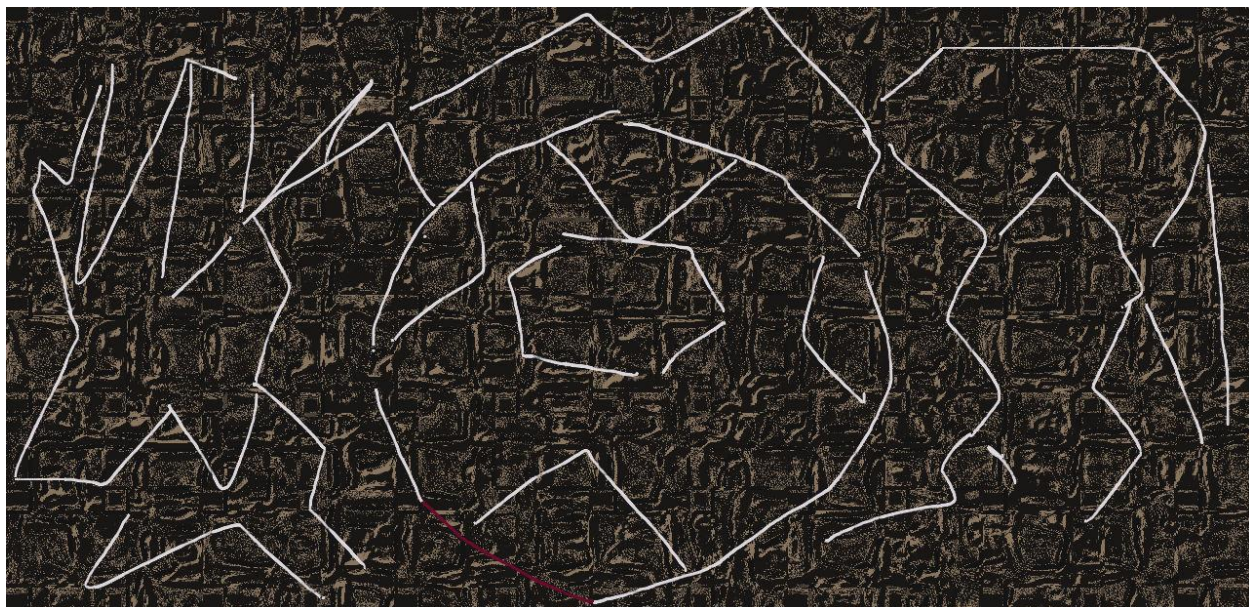
Duchamp profile to altered color

it is odd the shadow seems to be on one side and then other of glass...

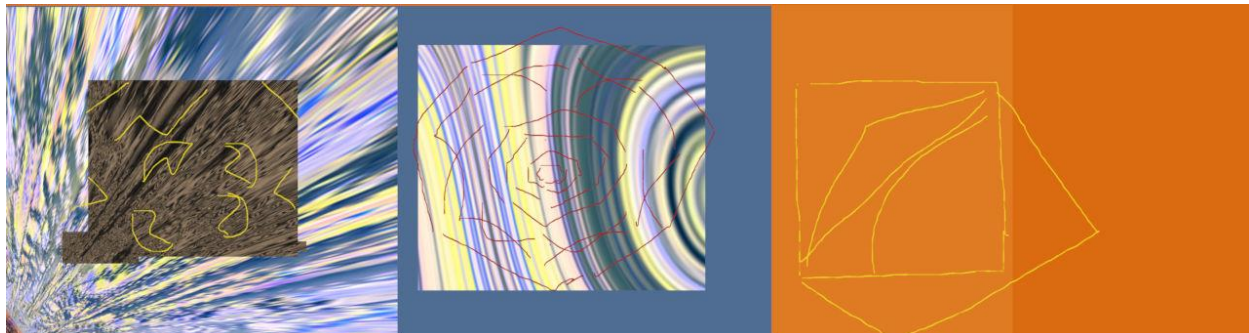


249h4

250s3



249h7



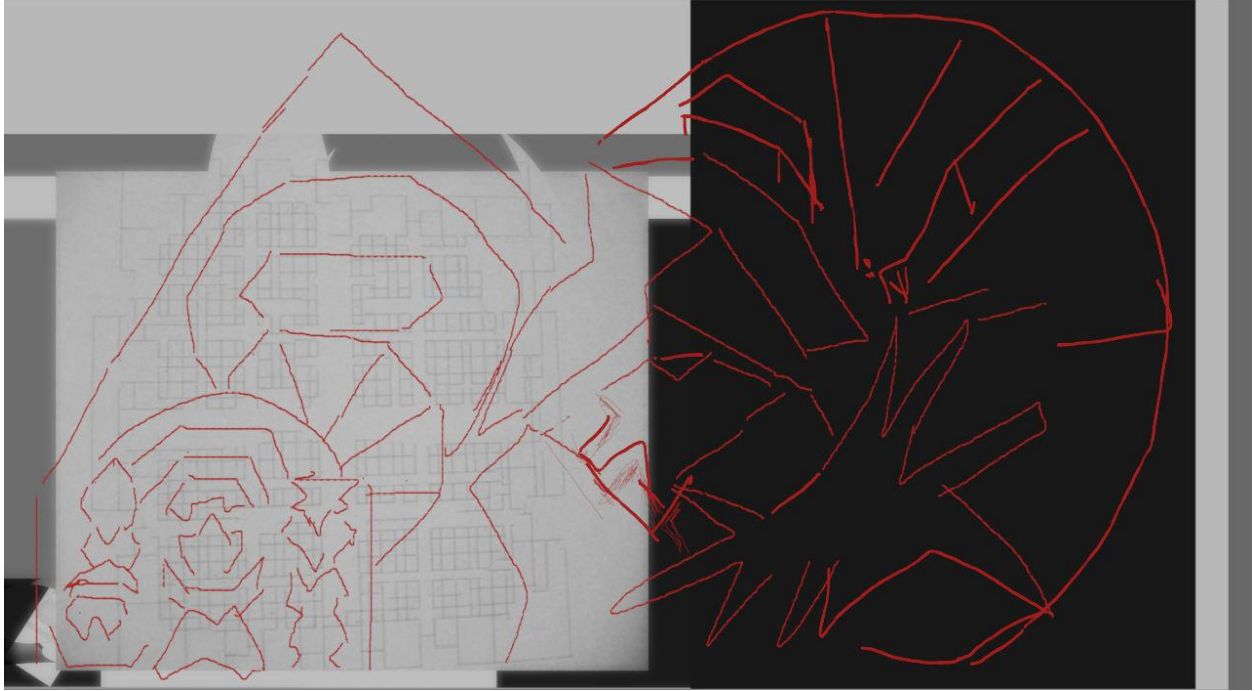
249h9

250s3

Duchamp stoppages as gauges in the Glass gauges of language...

The stoppages as his improvised irregular French curves allowed him to consider (stencil flipping) how the developing track of the forms he used could be considered as inverted per imaginary numbers and fourth dimension as he tested the upper and lower regions accordingly.

<https://www.sciencealert.com/scientists-just-discovered-four-new-subatomic-particles-all-tetraquarks>



249h13

250s3

Duchamp

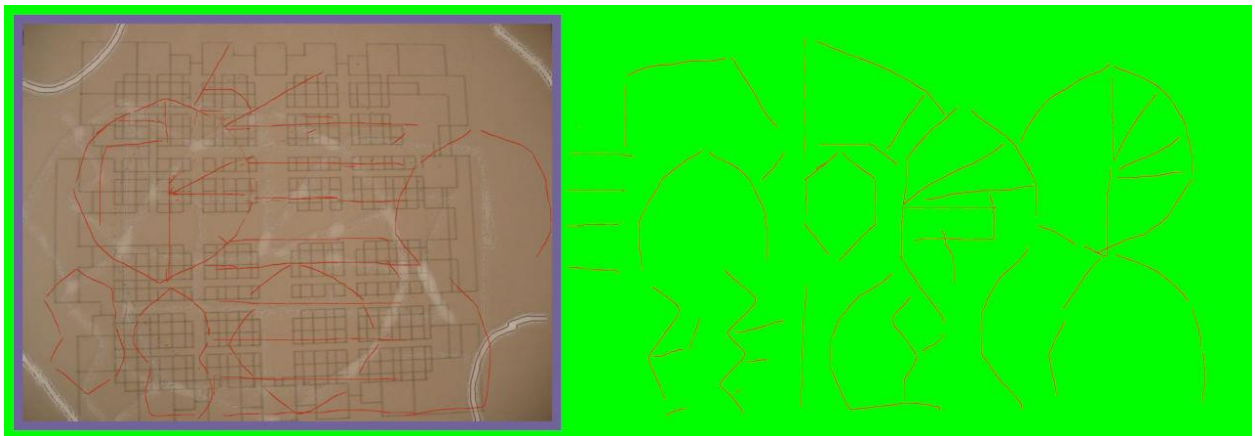
Green Note on Continuum:

The Continuum: in his schematic for the glass the Brasserie Del opera (ie the “apeiron- or emergent whole is a duodecohedron the open quadrant of which corresponds to a seven sided figure folded in half or an inverse dimension – space floods form as form floods space with surprising changes in tension.

Duchamp- wind (winding) for draft pistons and skill in holes may reference hardware of the muses ie the grommets of fate... (an eye on Eakins rowers as parallel perspective objects?....

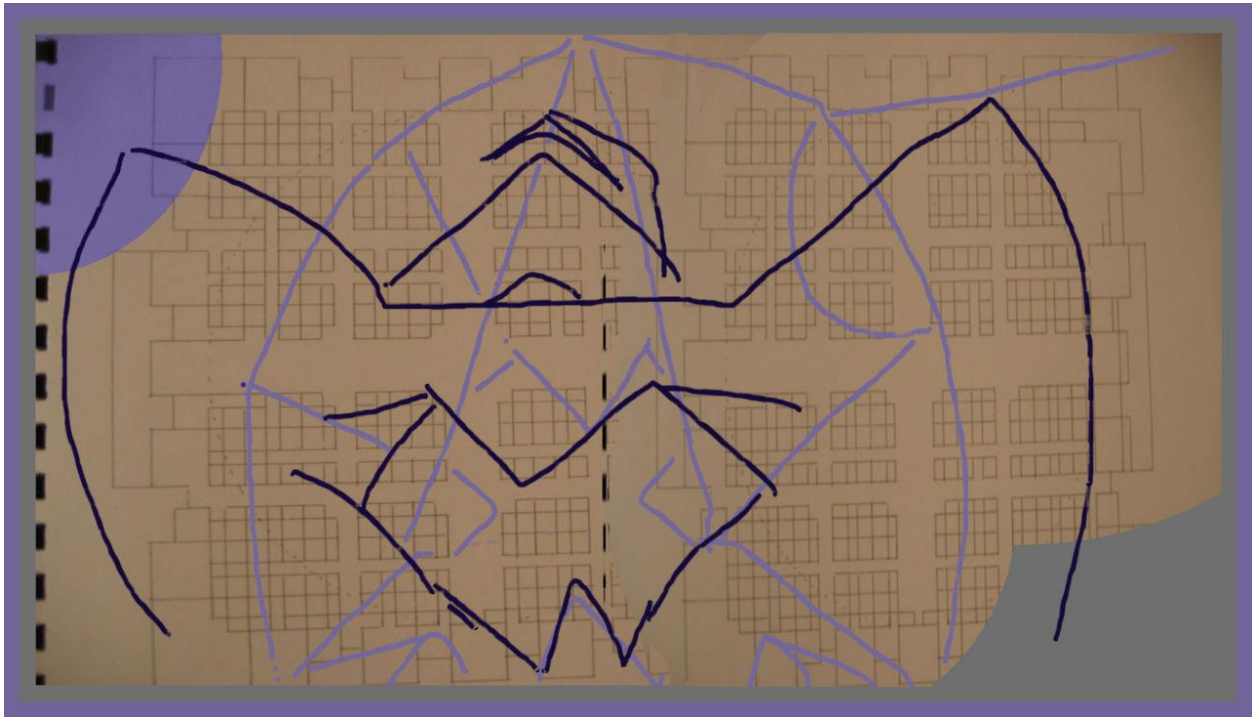
Duchamp brassiere Del opera

The Duodecehron half as Albertine window to fourth dim is pierced by half ratio of septogon inverted star form which is a folded image of the quadrant thus unfolding in the fourth dimension for his purposes like a slinky. "Brassiere Del opera relates Apeiron-whole to Plane...



249i2

250s3



249i1

Duchamp Nude descending

250s3



249j7

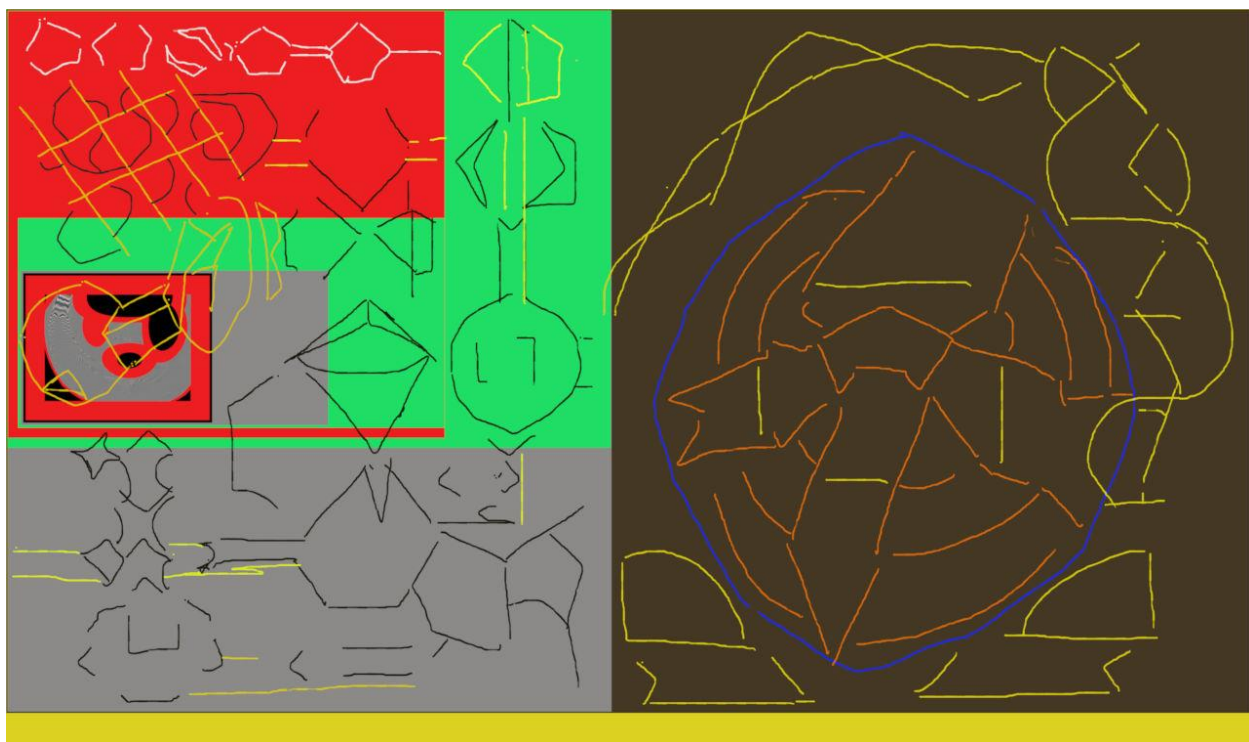
250s3

Duchamp note on to be looked at f through one eye for nearly an hour...

he relates time space by a pun on eye and hour ie and eye for an eye in the parallel disjunction between aural and oral by which the he roto reliefs borrow the phonograph apparatus itself for Bell in his kite prototypes dialectical speech objects...

Duchampm – why not sneeze Rose Selavy

I guess the devil is in the details, I never even noticed the piece of brain coral coralled in the ensemble... (life is nothing to sneeze at)...



249j12

250s3

Duchamp chess players drawing
peon- configuration (pawn) as peon, seed
is borrowed in the reflection of malic molds
on the Sistine motif punned in
Michelangelo's acorn sigla in this drawings
version of exquisite corpse of the etymology.



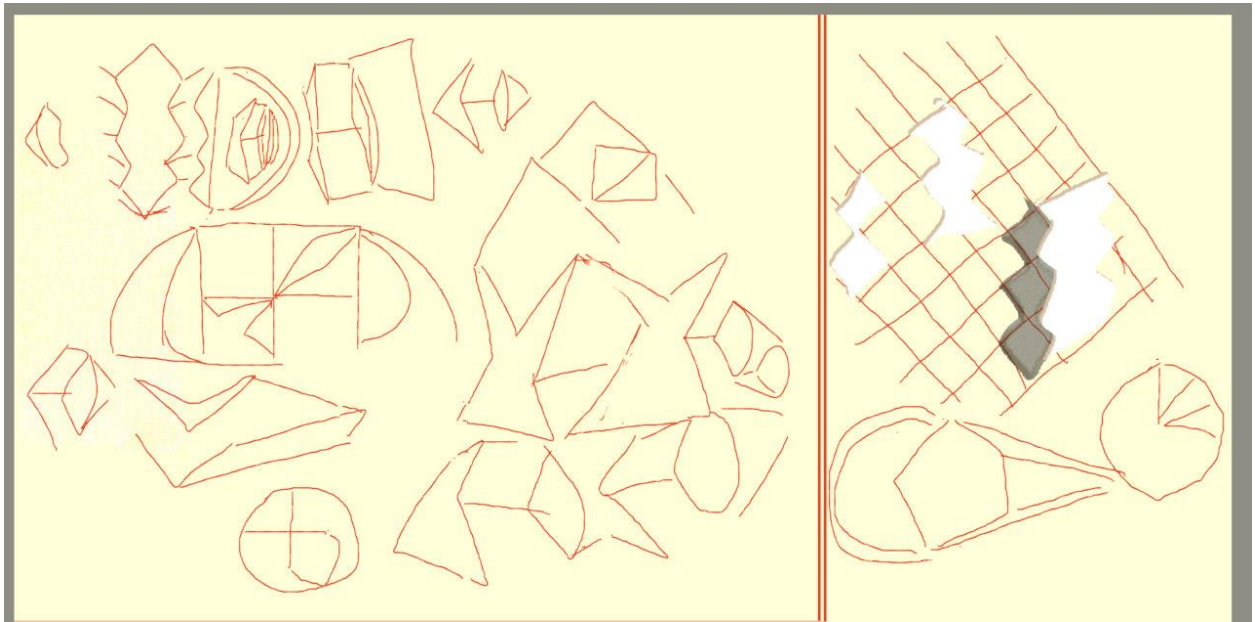
239j15

250s3

Duchamp Rose Selavy in Lincoln Wilson

Graphos ("I write, I draw") is his Lincoln Wilson image changing by interference of light source referencing essentially parallax, and aberration or internal and external distortion as common ground art and physics.

Duchamp photo of self drawing glider
I like the way he engineered the photograph to relate his drawing between the cup and its pattern and his cupped hand sharing a brush...

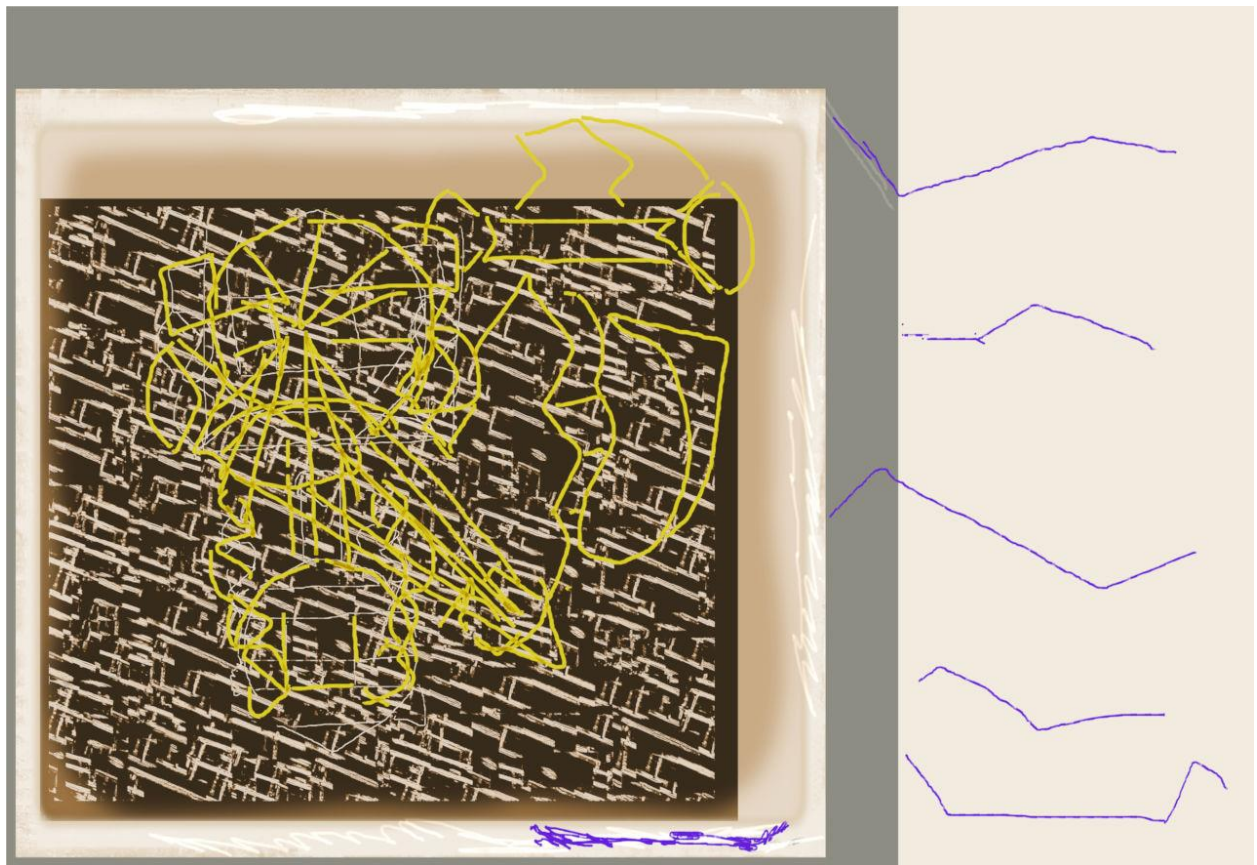


249k3

Note drawing of Davinci comparing human scalp to onion heavily quoted by Duchamp..

250s3

Duchamp object Dart
designed to be pulled rather than pushed
seems part of a trap door...



249k

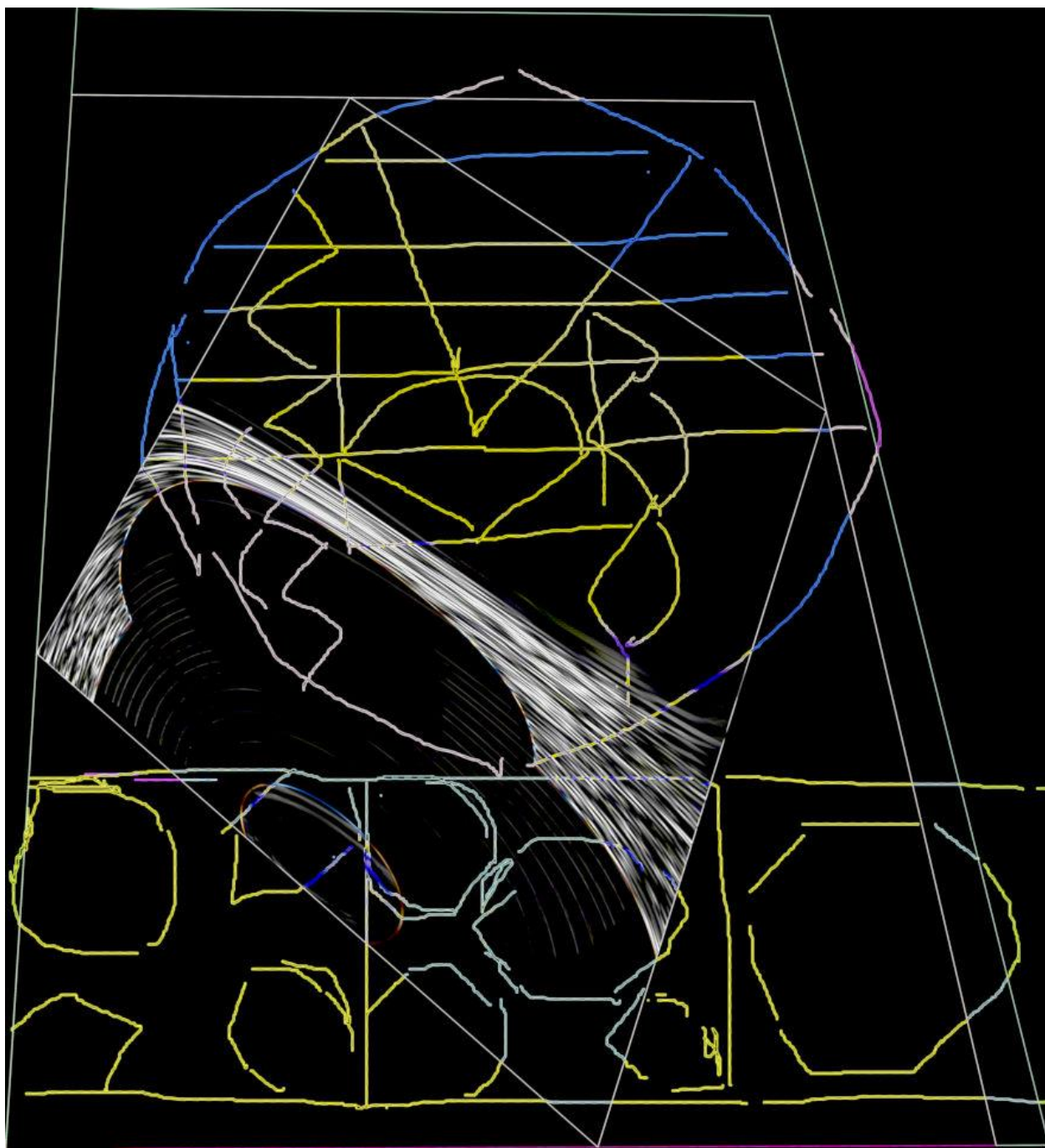
250s3

8<https://www.quantamagazine.org/new-algorithm-breaks-speed-limit-for-solving-linear-equations-20210308/>

<https://www.quantamagazine.org/new-algorithm-breaks-speed-limit-for-solving-linear-equations-20210308/>

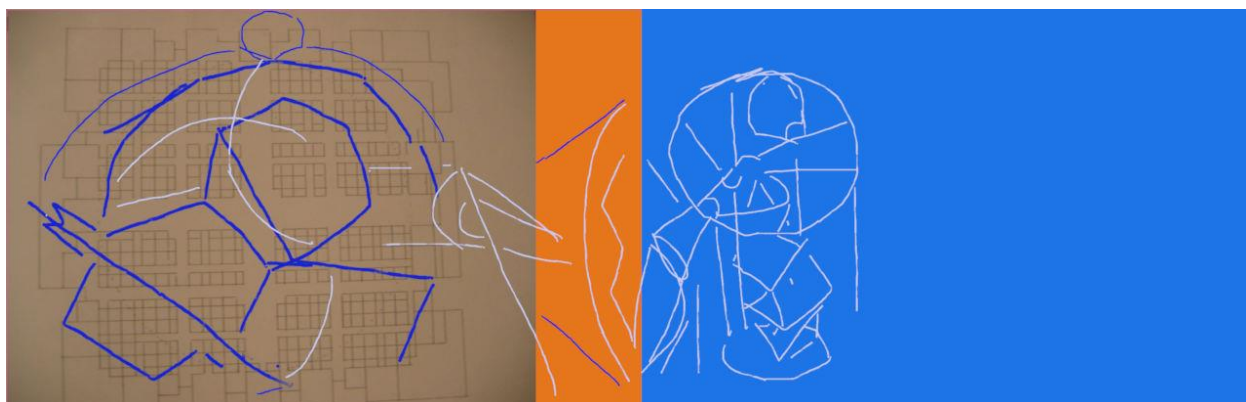
Duchamp bottle rack...

the radials are inerestingly recalled from a rectilinear origin to the spatial extension and zenith interlocking around and returning mass to the center



249k9

250s3

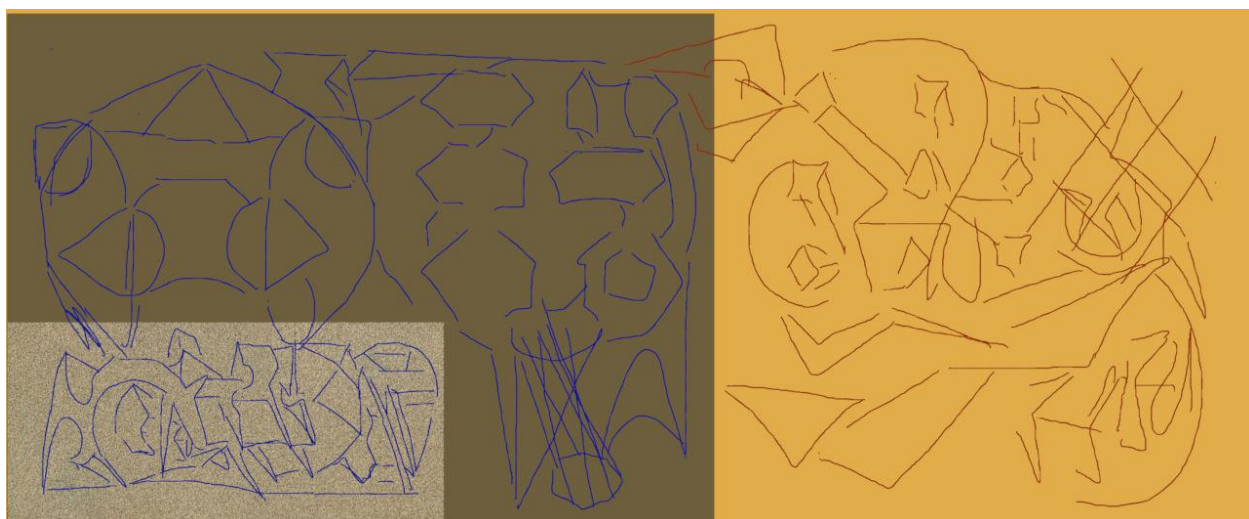


249k10



249k11

250s3



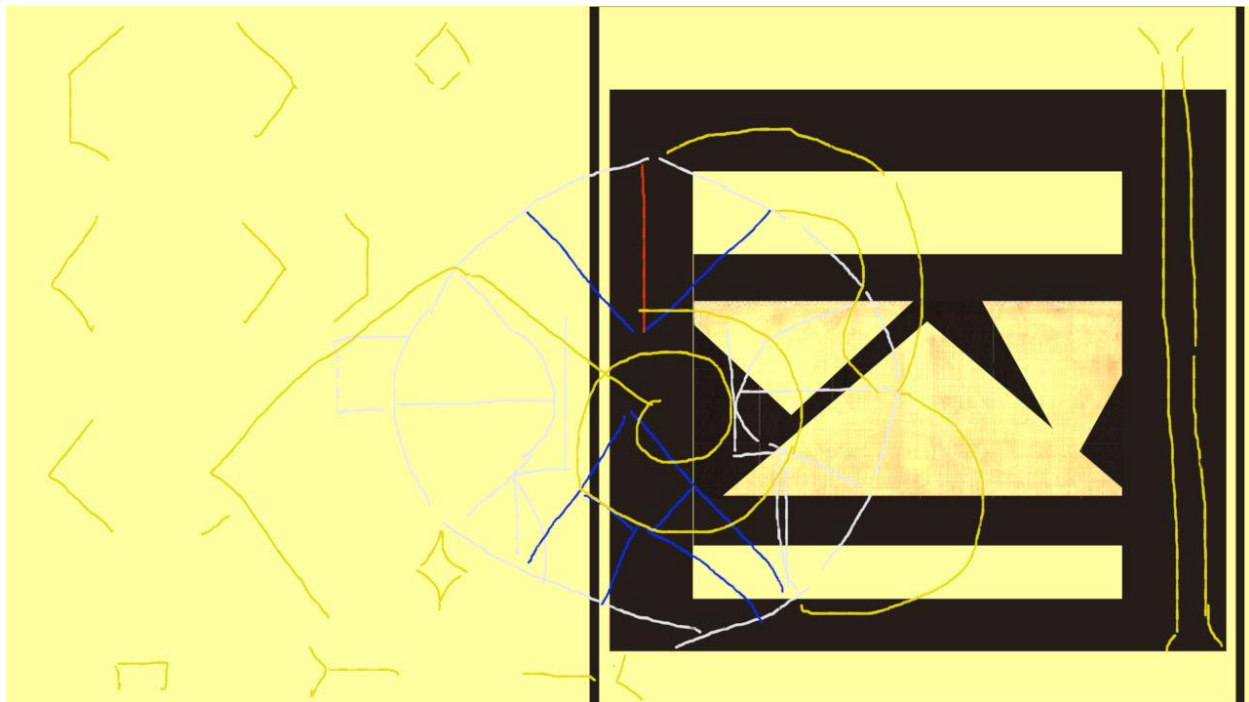
240k12

250s3



249k24

250s3

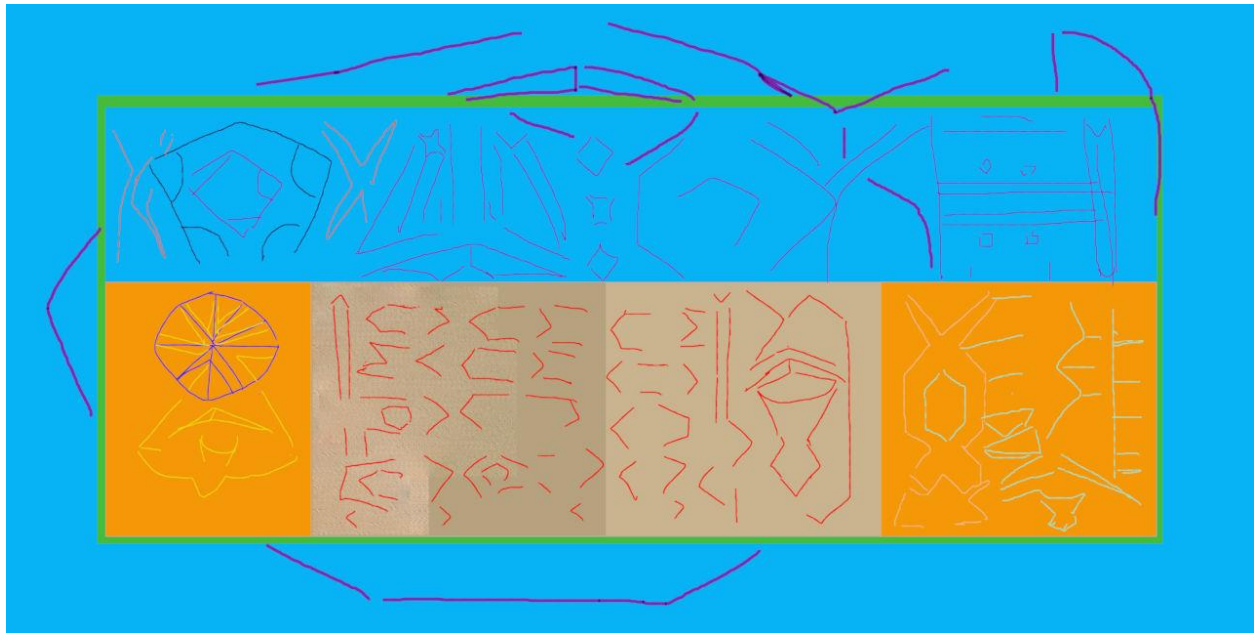


249k22

250s3

Duchamp: Balthus, Cranach and Bottle Rack

Drawing enclosed based on Balthus in Lehman Collection..grid prot 4d, mirroring in forms mapping patterns and dimension. Notte Duchamp after Cranach dwg= "broken arm"(Adam/Eve) while bottle rack for turning wine bottles relates Pei-configure of PHaedrus to trope as turning...



249L3

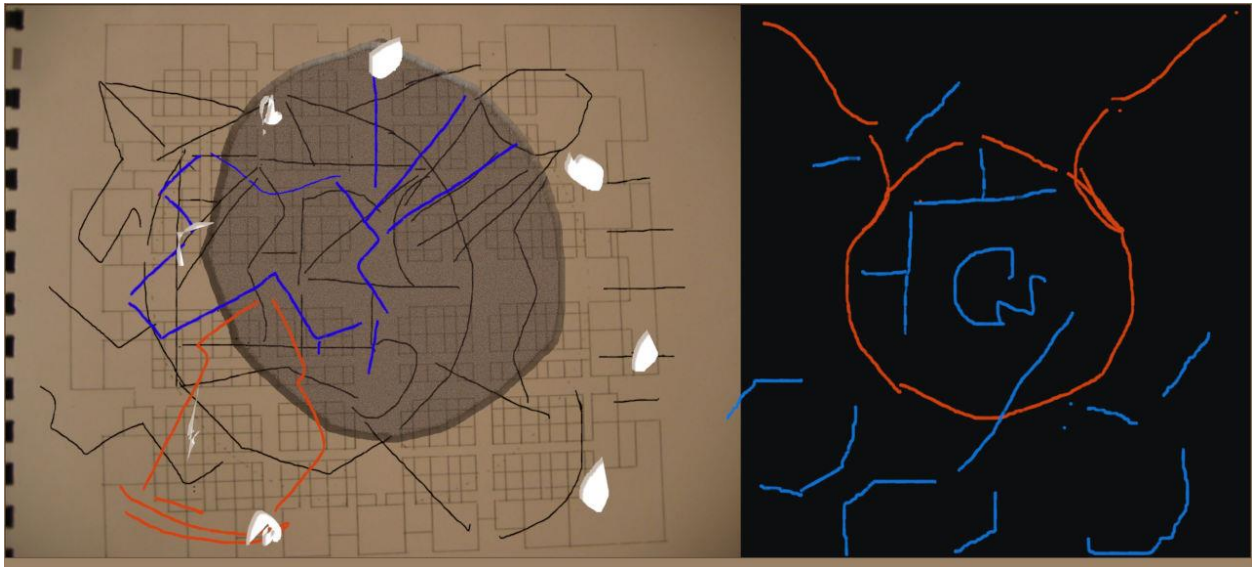
250s3

Duchamp note on the spangles or sieves
"as in a derby" or the view of a bicycle
wheel in which the star pattern has a break
so entropy turns on epiphenomenae a sign
of the sense of determination he seeks
over the condensation of experience, the
molds, or borrowed Michelangelo sigla of
the Sisine synthesis...

Stella mobius like sculpture tent of sails at a clip

interesting: I see via his illustrations for Moby Dick a mobius in the form of a Clipper ship tent of sails beneath a bridge of it's own making (PIE Bridge of abho-connect, abbhro-connexion-Eakins Rowers similarly towards a bridging...

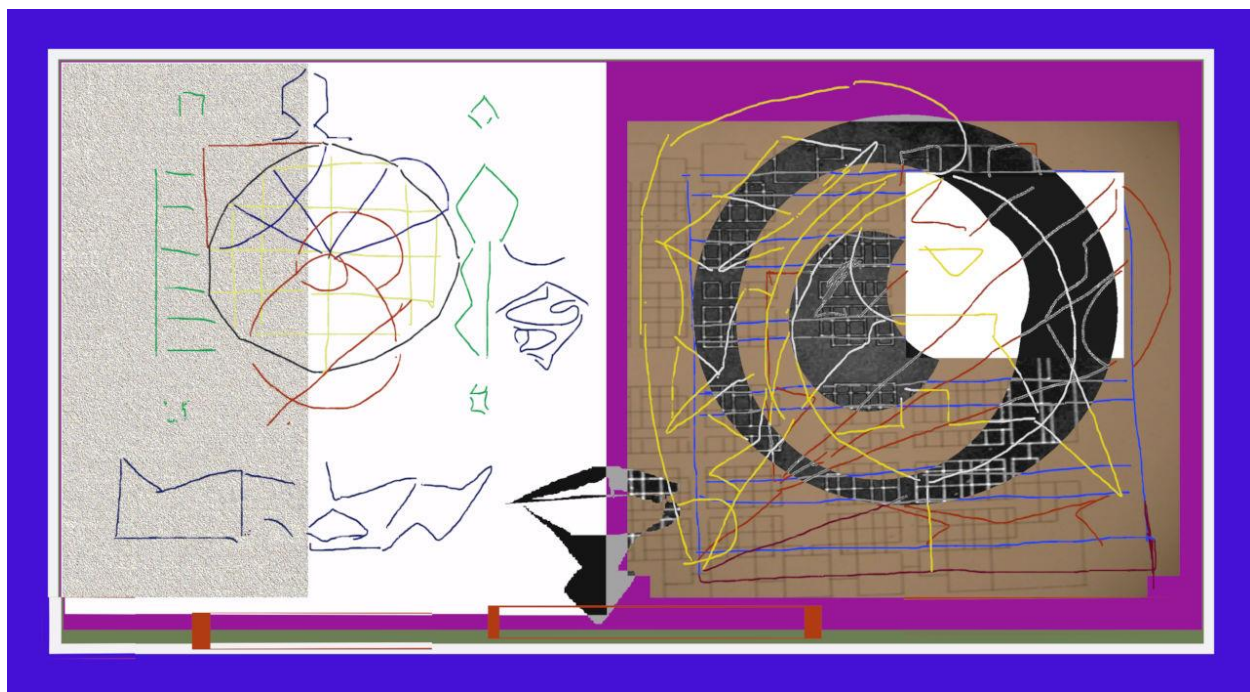
For my part will preface my illustrations for
The Green Box via a screen play of
contemporary Neo space in the light of to
give to Steve Mcqueen at Marian
Goodman as sourcework as he is interested
in education...like Flatland through the
Stella synthesis to new frontiers...



248m1

Ingres portrait
of Ms. Bertin...
widow portrait possibly, she of Journalist
executed in Revollution may have
influenced the Fresh Widow as a pane on
opening of a brane, and the print of male
and female visage which fascinated Ingres...

250s3



249m4

250s3

The Bow the Lyre and the Astrolabe

Duchamp's malic molds distinguishing a horizon isolates a sign only in the sense of an answer posing the the question of it's next dimension and these successive hyperspheres finding the cone as a record of that spatial extension of successive evolving hyper-spheres within freedom of extension per state (dimension) looms large it's loom.

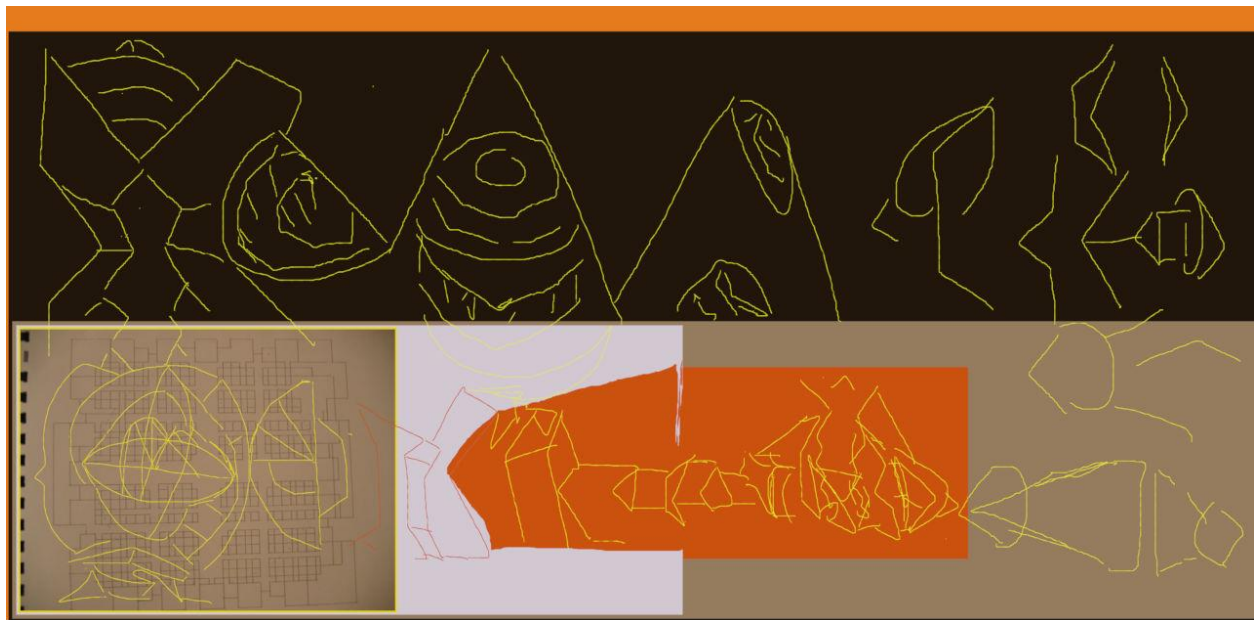
To that effect one may find an inspiration in DaVinci's design drawing for a hyperbolic compass the structural lamella (femme pendu) like Fuller' space frames and the astrolabe exemplified of Greek culture washed on shore at AntiCythera (a structuring of the Platonic solids as

accurate heavenly orbits) which review equally to Heraclitus of the bow and lyre counter to Pythagoras: The arrow so to speak are ethos of the hyperbolic parabola as the hedron tips which fold behind their forms additive edges their simultaneous subtraction in that motion a revolving and rotation pull edges to center like the lyre , and transform the position of the morphological arrow like the bow.

Recently discovered ways of solving quadratic equations by relating chance to morphological matrices is in a sense the relation of Einsteinian gradients to radiant In which the spectrum convolution between parallax and aberration find together a structural bridge towards the spontaneous fracturing of symmetry

-as records the extension in space, (like a bead drawn on the internal and external opposites of a cone branching it's own rhizome /lamella of spatial extension in the pinch of fate.

Duchamp Brassiere D'el Opera



249n3

250s3

Duchamp- young cherry trees secured
against hares

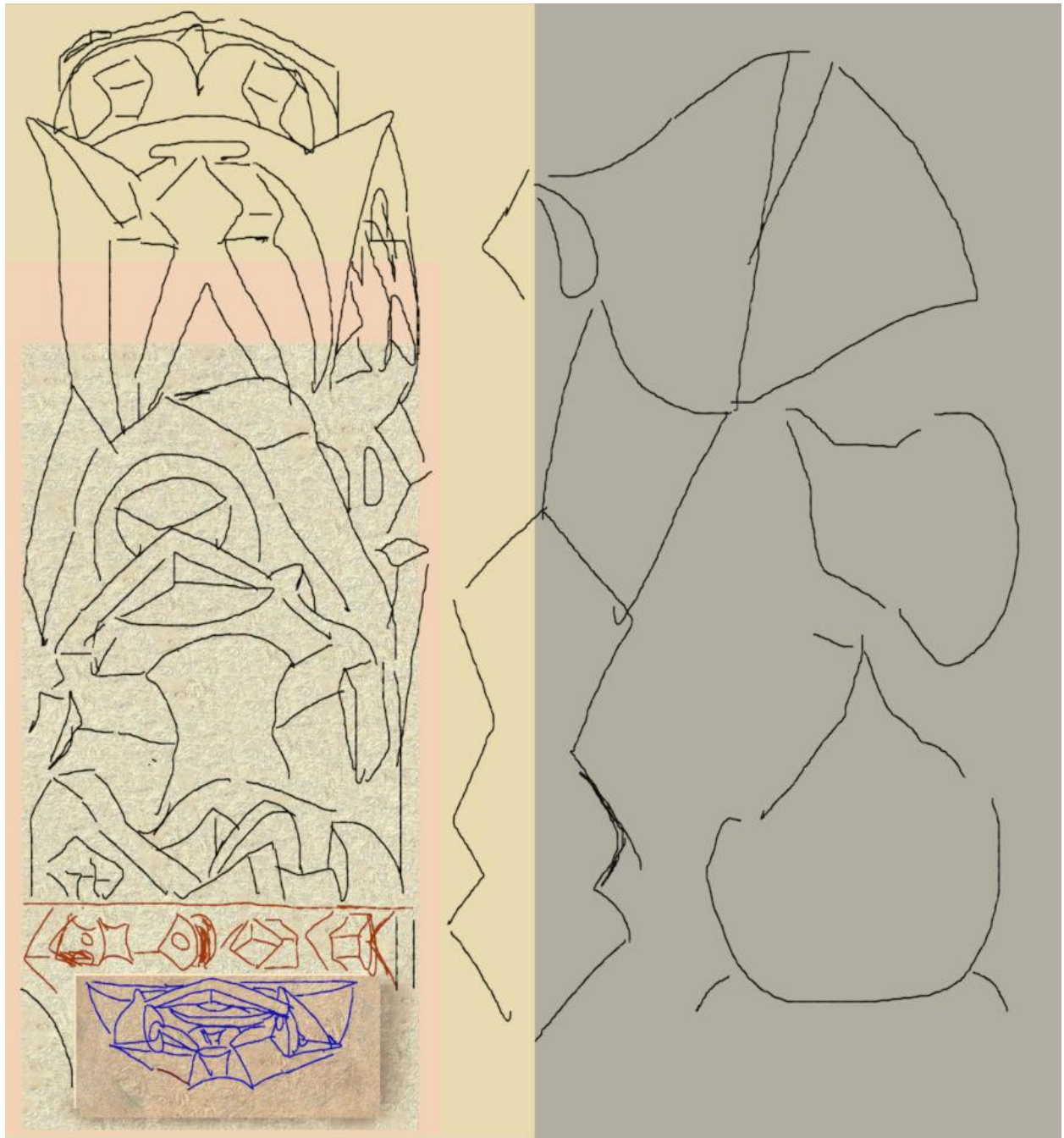
En Chartres Segue?

<https://phys.org/news/2021-03-physics-undergraduate-solution-quantum-field.html>

Duchamp

The Glass

the center bar has a diagramatic which both completes and reverses the openings of the scissors by bringing to a surface which then exists between two contrasting zones constituting the picture via center to edge mitosis in a 4 dimensional extension of a 3 dimensional chess

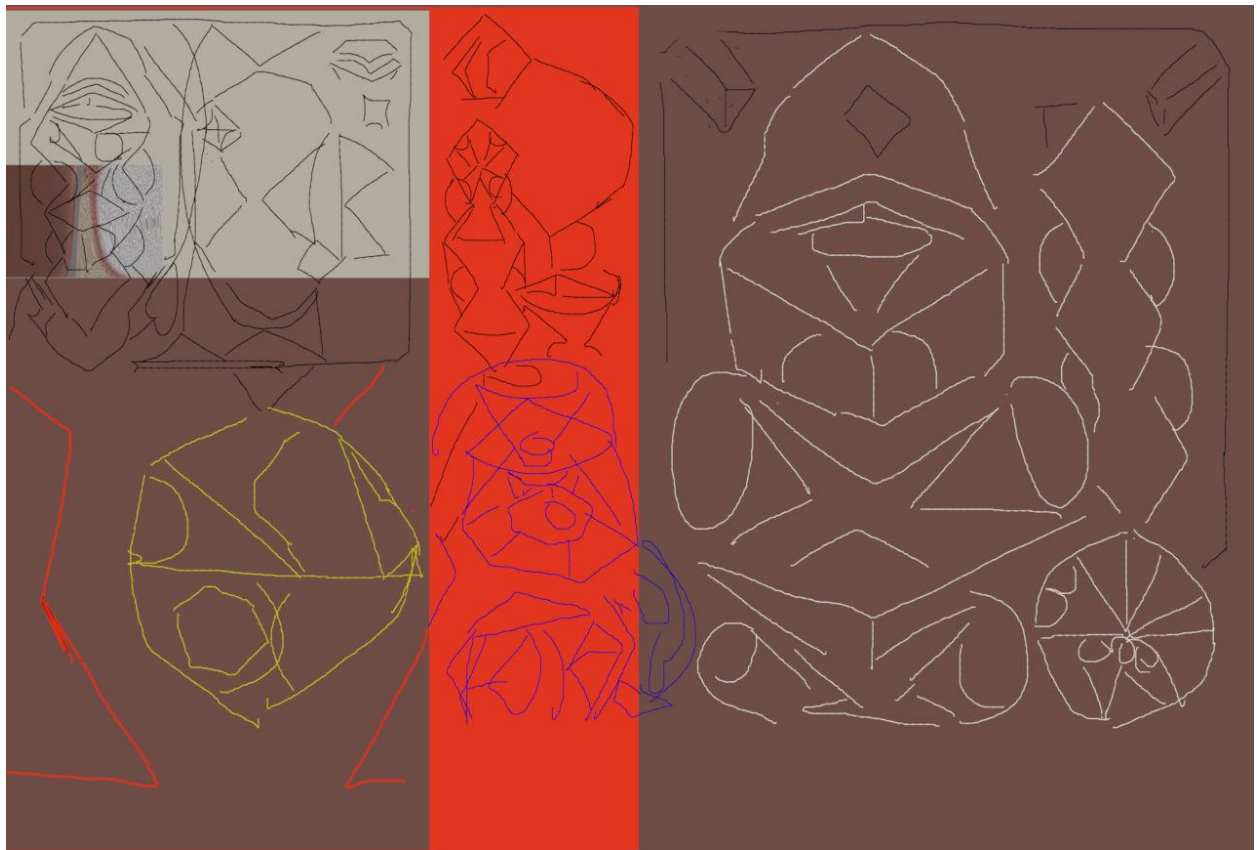


249n5

250s3

Duchamp Chessplayers painting

Duchamp in Chessplayers has give his family members cubist "profiles" as a splintered term. Braque he visited and borrowed from him a particular page similar to Piranesi Egyptian fire places while (Braque) illustrating Heraclitus in so many words was likewise fragment gambit.



249o2

250s3

Duchamp dwg “Play?”

the play on words is between Jaquette and Raquette in an etiquette of malic molds vocabulary rappapproaching the Jaquerie via investing a bell shaped gloss as lensing the proportions.

Duchamp painting man by a window...
In this work he relates the geometry of
Davinci's Anunciation in which a
duodecohedronss star profile has two
versions, one a window at base of its
opposite side and different interlockinghalf
ratios-trees feeding into the two versions,
the figure morphing like folded news...

Dechirico- Congquest of the Philosopher
the echo of the stack of marble
cannonballs in Vatican city meets Piranesi's
EGyptian Fireplace (look alike to a
locomotive shades of shem and Shaun
immortalize to the Surrealists via Magritte

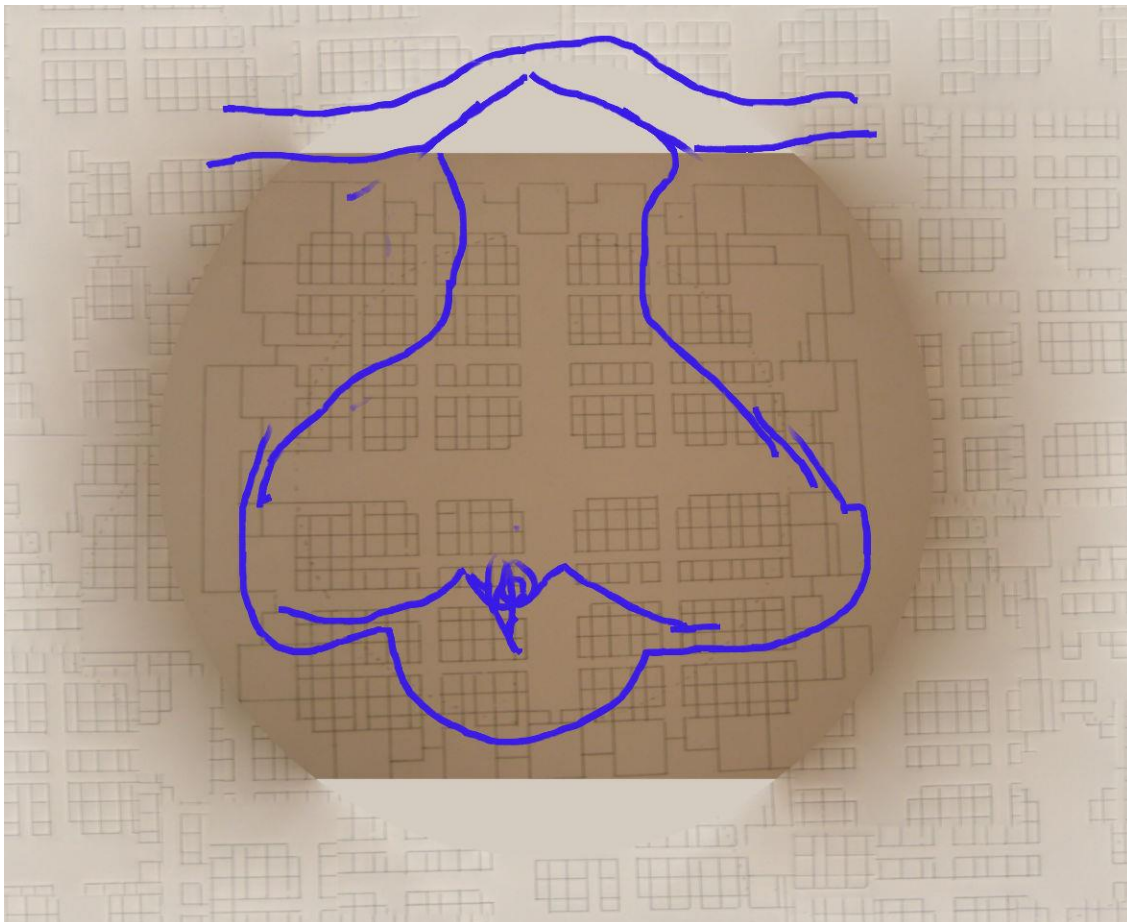
note Agrippa shot Rome full o f marble as designer....

Duchamp Landscape at Blainville

He relates cone to conifer as the ontic diversion he carefully fashions as a cul de sac of landscape tradtions= muddying Monet carefully, landscape temple berms and wales, near far Chinese, anteing up Cezanne Geometre etc..

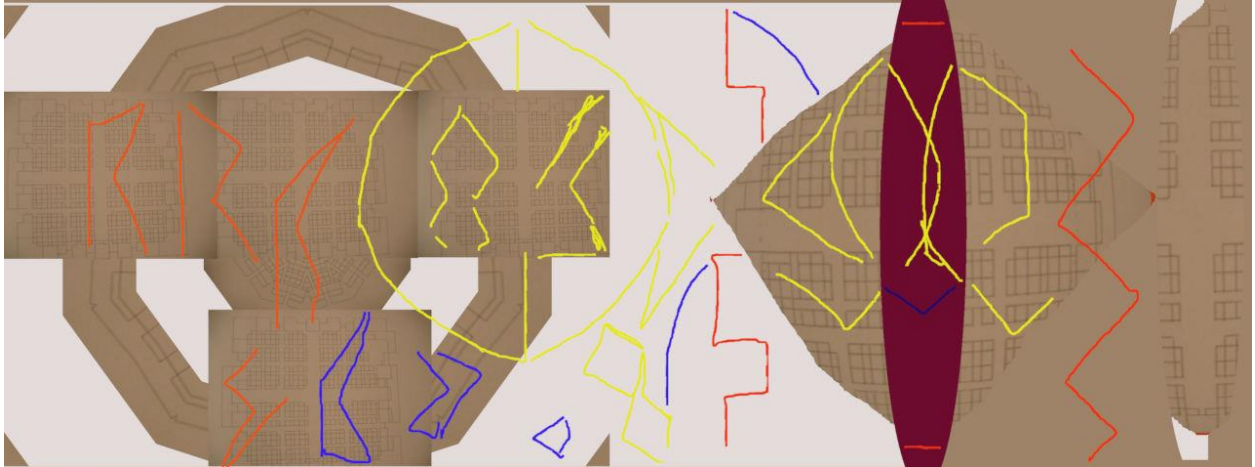
Duchamp Female Fig Leaf

If you throw a basketball into 4dim comes back inside out, similarly the blue drawing I give here is the inside out version of the Duchamp sculpture :suddenly looks very familiar as the “Urinal”



249n8

250s3

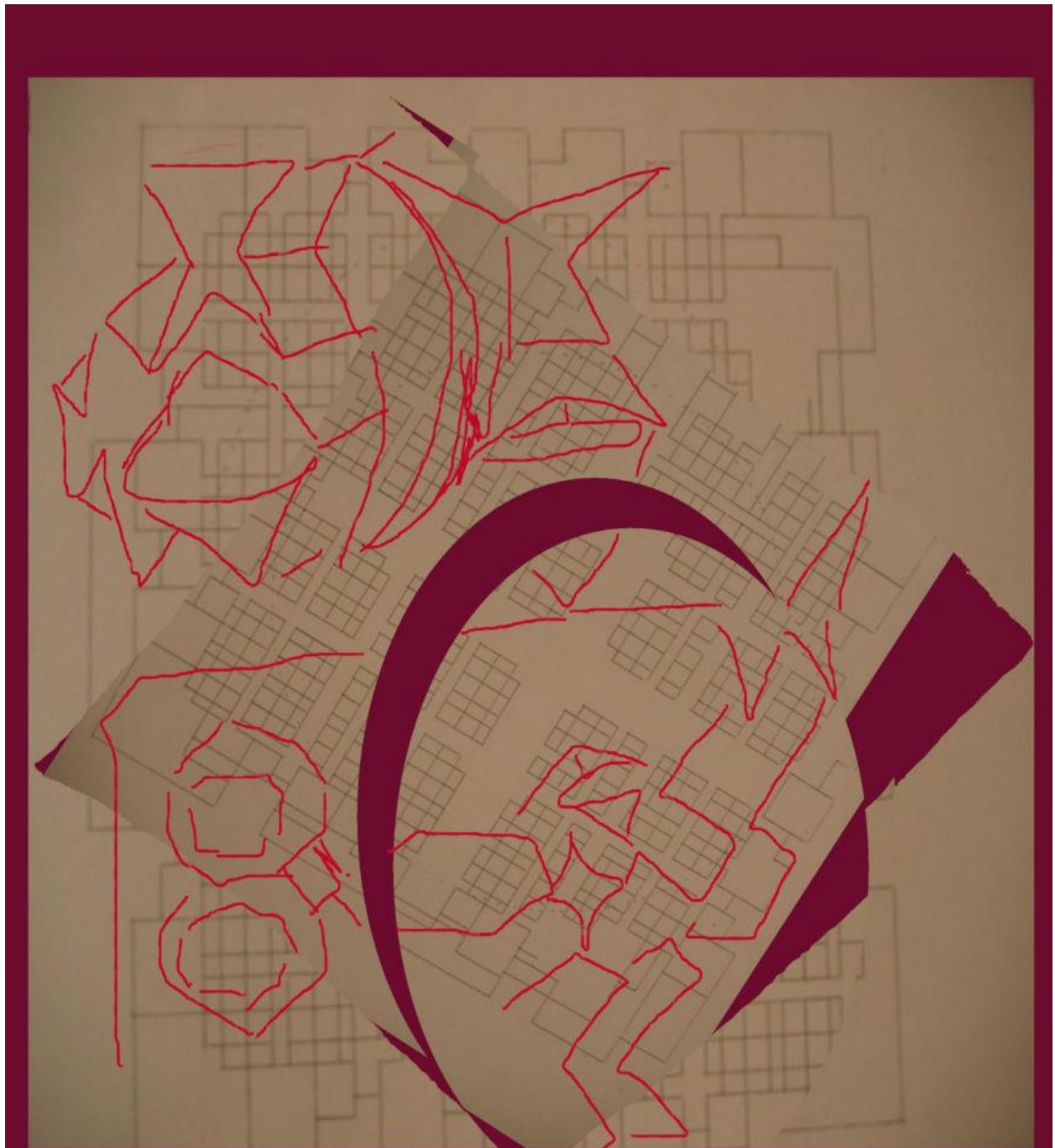


249n7

Per Rubens Drawing of Pan Resting/reclining

striking idea: he has created a kind of hallucination around a Davinci map similar to the way Davinci made a 4 grotesques sheet reassembling the image of Michelangelo's God Dividing... this essentially proves the Leonardo sheet was understood in that manner in the Baroque.

250s3

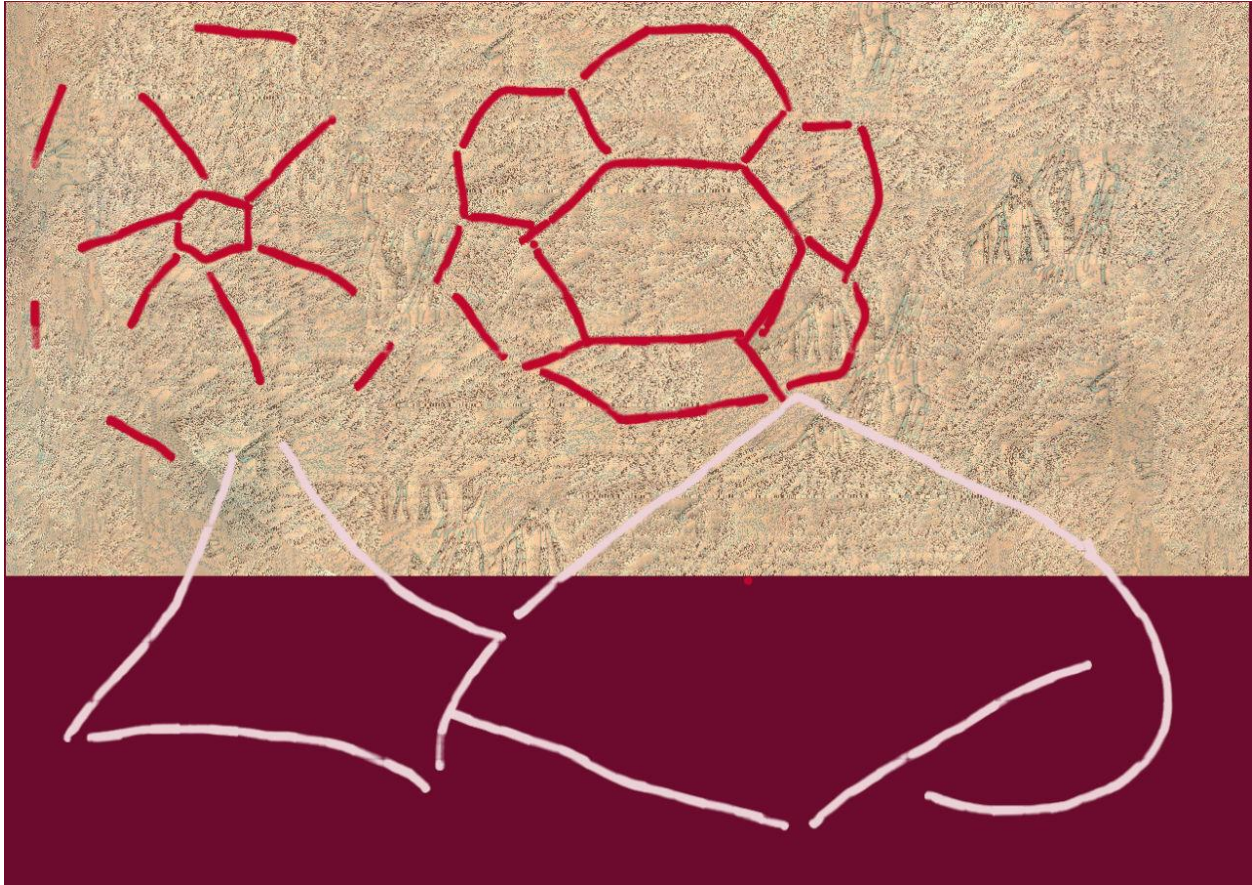


249p3

250s3

<https://www.heritagedaily.com/2021/03/researchers-reveal-display-of-the-ancient-greek-order-of-the-universe-cosmos-in-antikythera-mechanism/137660>

<https://www.heritagedaily.com/2021/03/researchers-reveal-display-of-the-ancient-greek-order-of-the-universe-cosmos-in-antikythera-mechanism/137660>



249p4

<https://www.quantamagazine.org/quantum-mischief-rewrites-the-laws-of-cause-and-effect-20210311>

250s3



249p5

250s3

In the spirit of “ thinking things” the cultural watersheds I find in the Given 1 the waterfall 2 the Illuminating Gas are addressed in Duchamp’s statement “water always writes in plural”... in that fourth dimension to n dimensions in an art chess bridge to physics “goetia” of the Magi distinction to “theuria would correspond in the case of water to gradients (it shows) while gas (illuminating ie “impression per De Gas etc..) collects via radians,- radiant to gradient of course being the particular expression of physics towards space time /time space.

The watershed of the Glass per it’s reference to the Phaedrus implicates Ur (derived of Akkadian uruana, light of

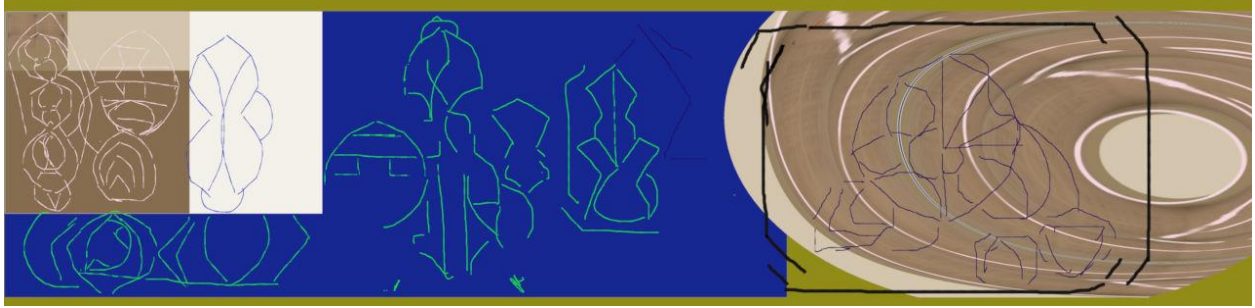
heaven and puranha, net, so to the “pei
“root of Phaedrus to derivatives as
philosophy, psychology , pawn, paint
,experience and so forth... adds it’s rivers
upon rivers with reference to Chaux de
saline per “nine shots”(nine cats, nine
shadows of the nine muses so to Tethys
and so to Alethia...Chaux de Saline a neo
classical salt factory by Ladeaux —thus the
“ chocolate grinder really means chaux
collet or collection of salt.... But most
explicitly in the construction of the Large
Glass the Scissors implicates Cythera, while
the “hook”-Greek ouk, meaning “not”
with the H aspirant for emphasis to
neighboring Anti Cythera describing the
passage from Cythera (of Watteau’s
pilgrims questionably arriving or departing

quantum like to that near Island of
AntiCythera between which divers found
the 2000 year old highly sophisticated
Greek computer in form of astrolabe
(capable of predicting reverses in Venus.
Orbit every 450 years) and thus the paen
or litany of the bachelors as of art and the
bride as of physics bridge the music of the
spheres (spheiron also of pei- to configure)
in the Platonic solids which branch from
the astrolabe to current string theory....

Duchamp Why nots Sneeze Rose Selavy

Lifting the lid on a cubist collection in a white cube architecture would raise the temperature by design

Duchamp Network of Stoppages
a rococo shell shape on edge of a represented glass pane against a background inverts one way where imaged to the direct ground and another where on the "glass" pane, the transference and counter transference across dimension resolve the bracket to an open question.



249r2

Duchamp – Boxing Match

He goes to great lengths to juxtapose in matrix the idea of suspension in a medium as a state of mind

Duchamp Monte Carlo-on the hand drawing on chance as a form of printing intrigues, on the other hand works as 3Hares, Why not sneeze (why Nazis) and Landscape in Blaine as that title character seems to suggest some connection to Casa Blanca. “I live the life of a waiter”....

250s3

Piranesi tools of the builder... (Plumb lines)
interesting idea plumb line accross
dimensions as handler of gravity as all in all
everything changes... malic molds....

interesting idea plumb line accross
dimensions as handler of gravity as all in all
everything changes...

Cezanne Card Players

Attractive to compare w Large Glass as
center bottle inverts the total space and
meets front plane while compositional
logic tree is like the found Bottle rack in
some effect

Duchamp Yvnonne and Madelein torn to tatters...

Yvonne/Magdelein (avant Maggi?) figure in Green box notes per musical "round" with Marcel et al all suggesting making a printform seal... the bending of space contributes in distorted sound space : "even mandolins are in arrears"...



249r4

250s3

symbols as a pair of cymbals touch on the
muscle tone

Duchamp selected details from Rodin

The Lump and the Hollow twice removed

Duchamp

in a short space of the bottle and hat rack

Duchamp approaches in visual repartee the idea of a thing as a hole in a thing which is not as a space for a space in the mind bending of space time...

the malic molds are in part responsive to Chardin's transference from still life to figures via a verbal pun Duchamp makes linking "liverery" to la Verre, as well as photo cliche verre...

Duchamp

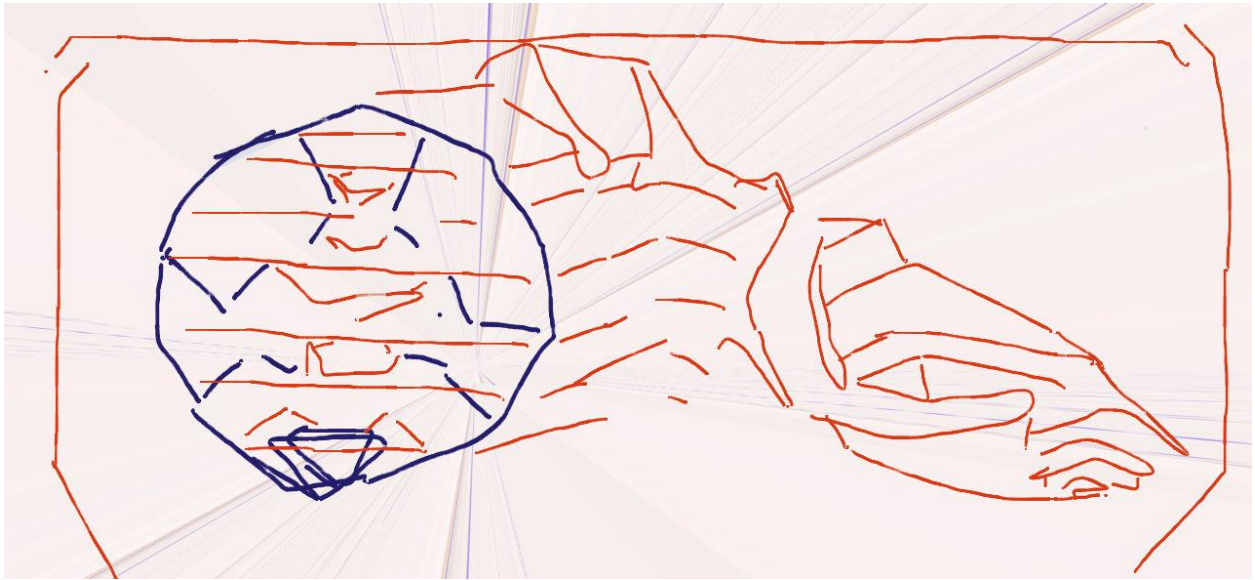
the malic molds are in part responsive to Chardin's transference from still life to figures via a verbal pun Duchamp makes linking "liverery" to la Verre, as well as photo cliche verre... (Chardin's title of hard

working mother makes him a Zapppa like
shoo in as influencer.

Duchamp Agricultural machine

in referencing Pei- to configure, as
formative root per the Phaedrus and
"pane" as a derivative the idea of an
agricultural machine he links to the Yellow
House seem a referent to Prairie house
(Agnes root of agricultural means

sheep(speech act) find deconstructed
Prairie House



249s11

Deconstructed Prairie 2 (Ohmstead Law)



249t3

250s3

Duchamp-painting 2 dancers in Spring
(young man and girl in Spring...

He borrows from Botticelli's Spring the motif of a shape morphology which he specifies to the Platonic Hedrons as an allegory within a painting of the Glass of his interest in dimensions $n+1$: find Deconstructed Prairie (Ohmstead Law) in which a golden section grid is $n-2$:10d.

Duchamp Glass variation of the Dust Raising

The dust raising variation gives over to the Glass's drafting like drawing something similar to prehistoric earth drawings made for the eyes of the Gods.

Davinci drawing for apparatus to grind lenses

Apparently Leibnitz the lense grinder (close in genius to Einstein) is an absentee ballot of the malic molds as enfolded forwarded

Duchamp embedded shape drawing
Bare stripped bride...

from his sillouette self portrait he here substitutes the idea of an embedded shape emblematic of a dimensional fold in ones best bedside manner. Drawing enclosed realizes fold may embed in another dimension at quite a stretch.



249t7

Duchamp Dr Dumascuau

the Icarus brow is care worn to fashion

Doubting Thomas

Duchamp the Brawl at Austerlitz

we see a chiasmus- palendrom- quincunx:

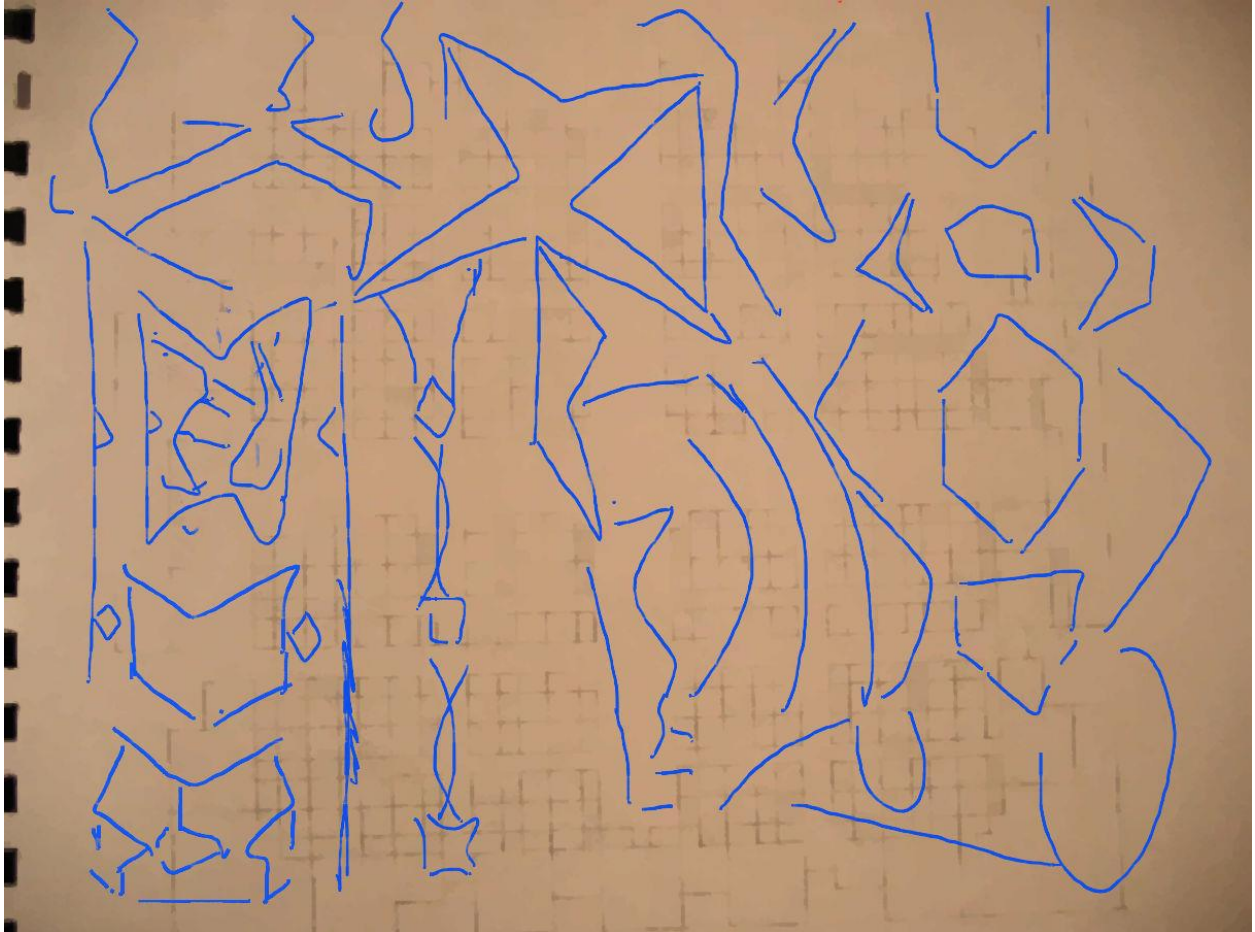
he is showing the alternate transparency

and opacity of rhetorical order as

structuring categorical thinking (ie in

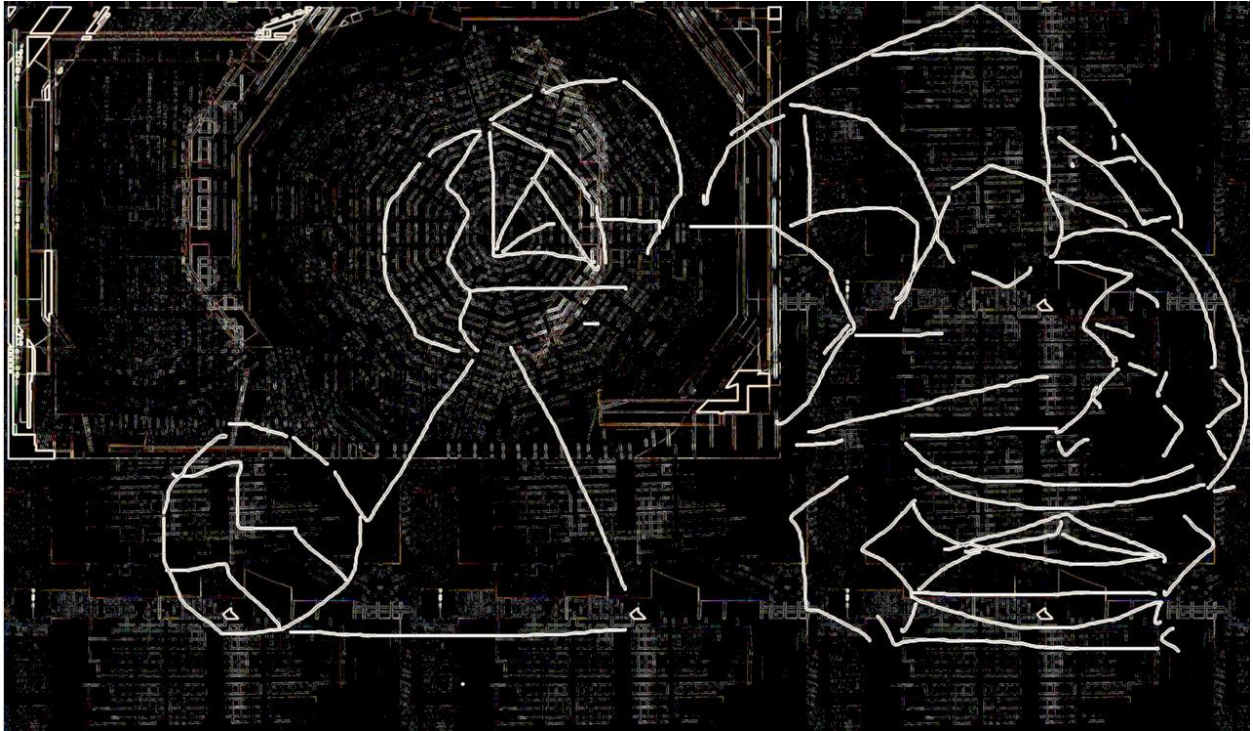
250s3

mathematics the golden section is for
example, a syllogism...



249t8

250s3



249t9

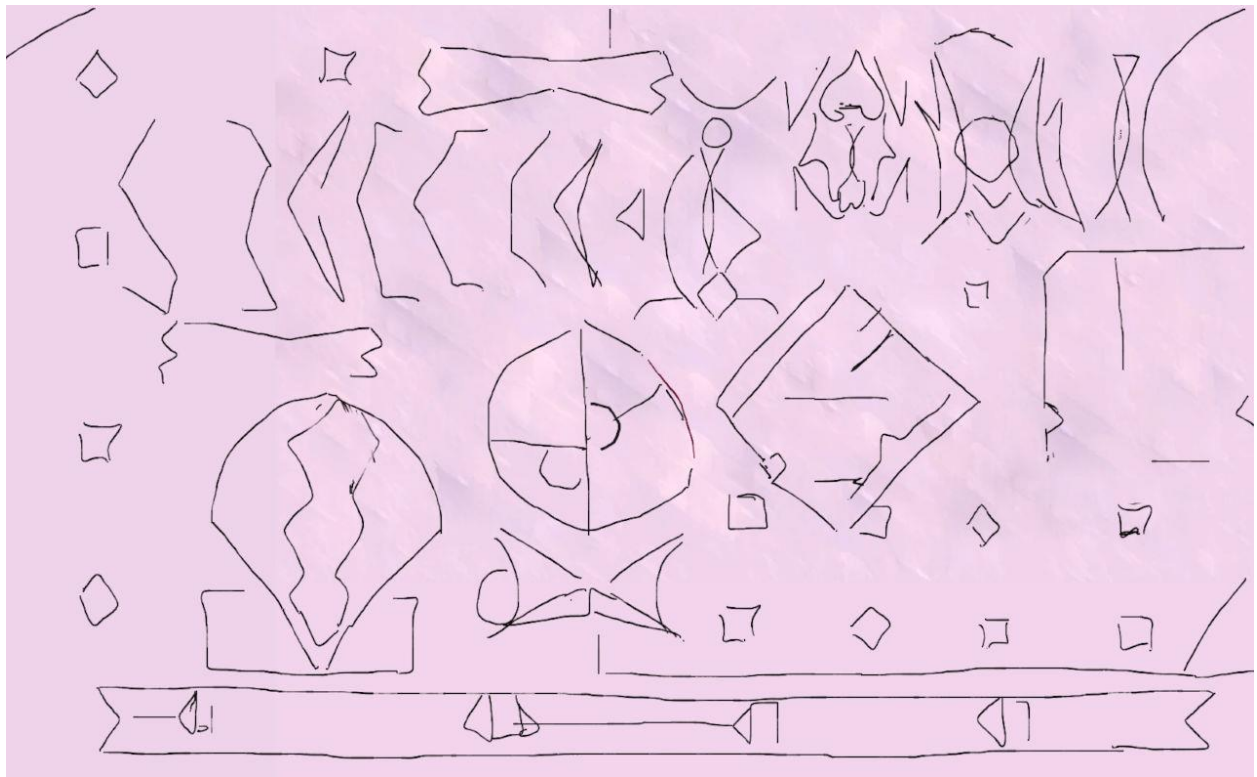


249u2

250s3

Duchamp plumb line or lamella in various profiles...

a plumb line in profile subject to the findings of the intuition are a strong link he has to Matisse (Duchamps rationality is composed on this intuitive basis for him a "clearing" so he sees Matisses mirror at the dry beam of soul flight. For them hypsos and hypothesisjhypnotic

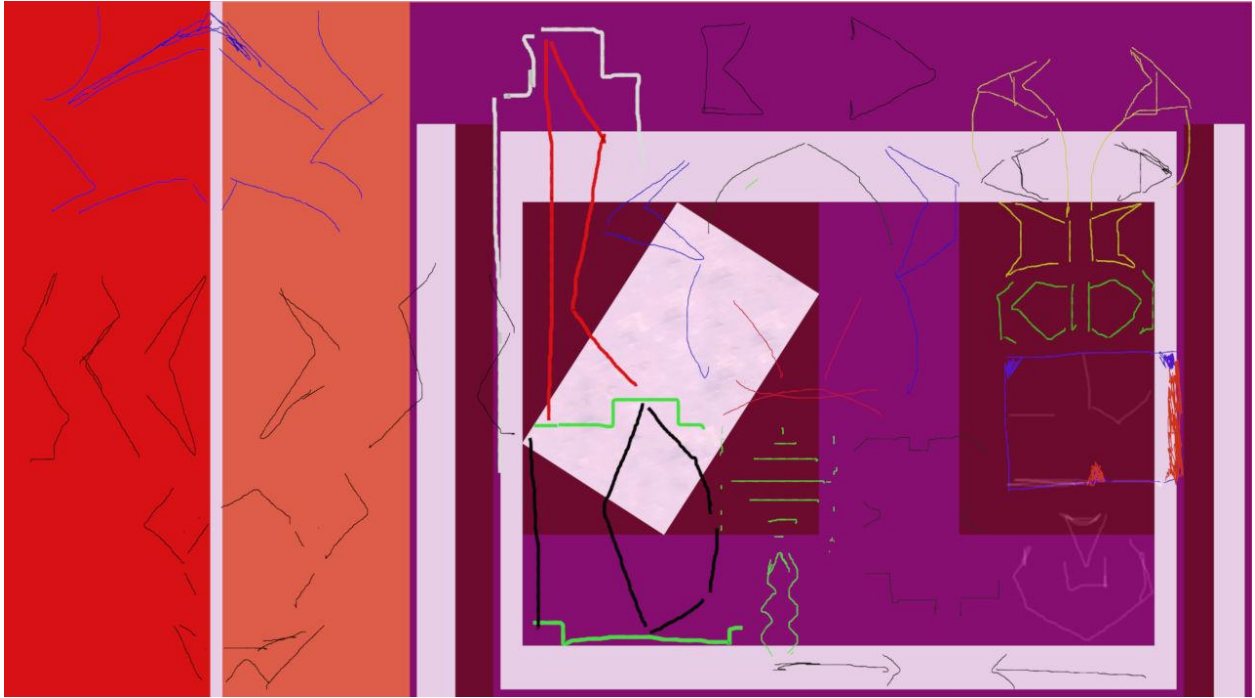


249u6

250s3

Duchamp Bicycle Wheel

the objects shadow will show the wheel spoke negative space pattern indicating the rotation of point to edge and back (hedrons backbone so to speak framed as even odd folding while the spatial advance of stool shapes slope as together an entropic maintenance as in wheels pull.



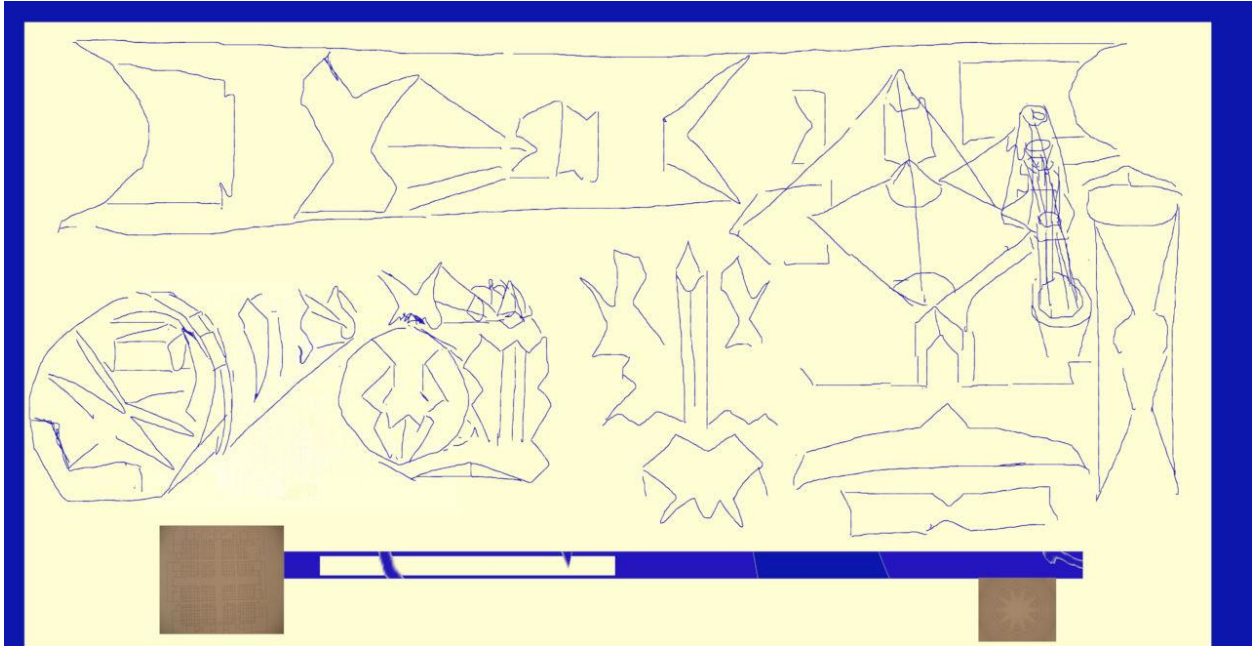
249u11

Duchamp hatrack

the hand to hat life... (homage to
Marlene Deitrich?)

250s3

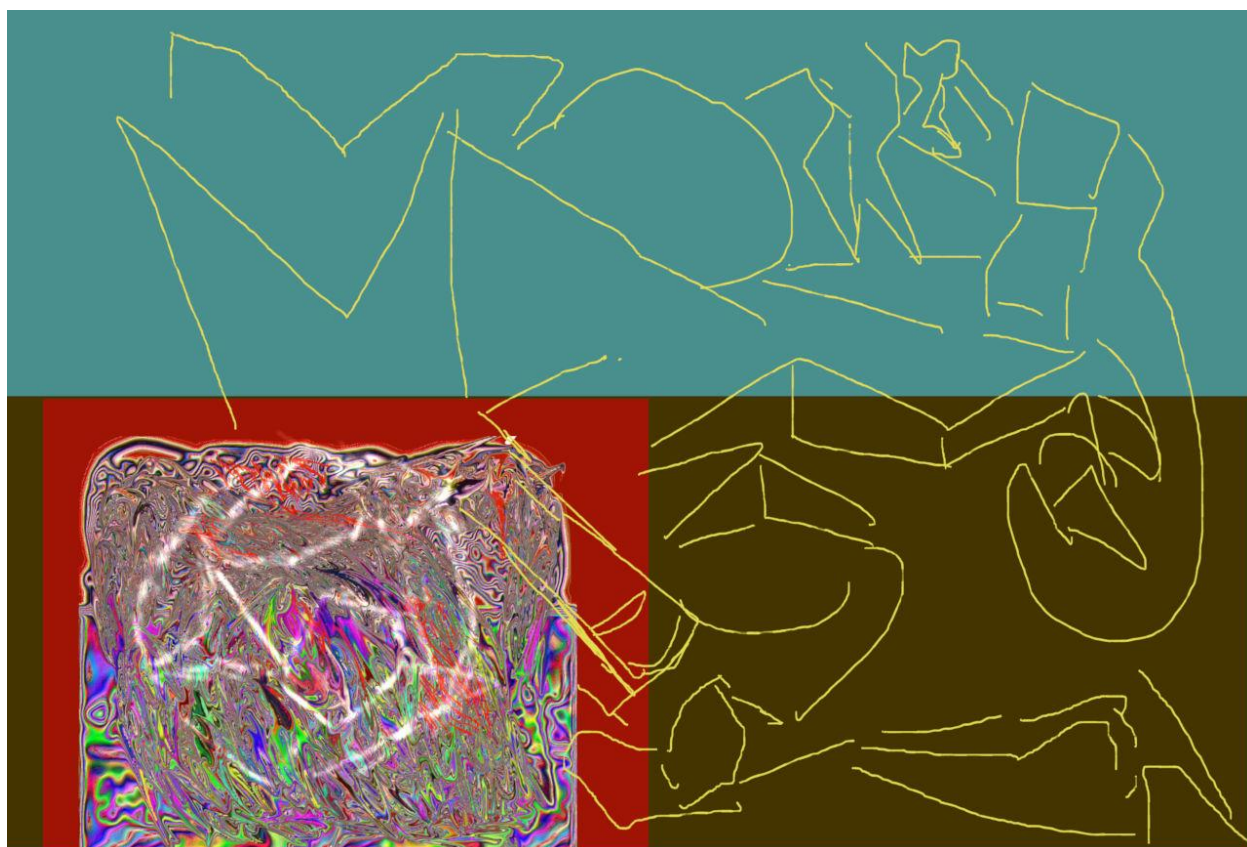
Marcel Duchamp Mona Lisa with mustache the water line (h2o queue)



249v3

250s3

Duchamp portrait of Yvonne
the swan can be swayed but not dissuaded



249v4

250s3

The Duchamp portrait of Yvonne corresponds to his title ...” Stripped bare by her bachelors even.. Yvonne as even heaven represents in the portrait a version of “the angel draped in the sun with the seven headed dragon in the book of Revelations and the point is the the number 12 figuring in the account as carrying the tradition of the Platonic hedrons, the mathematics of which recur to astronomy and in his interest in the fourth dimension, in our day string theory which also has it’s versions in the Chakras...

the enclosed note on the Book of Revelations pertains to the Seals of the Maggi as well ensconced in the Vaticans

keep and influencing the art of the time via a mystic mathematics which as I mention is part of Duchamp's reference as well...



249v5

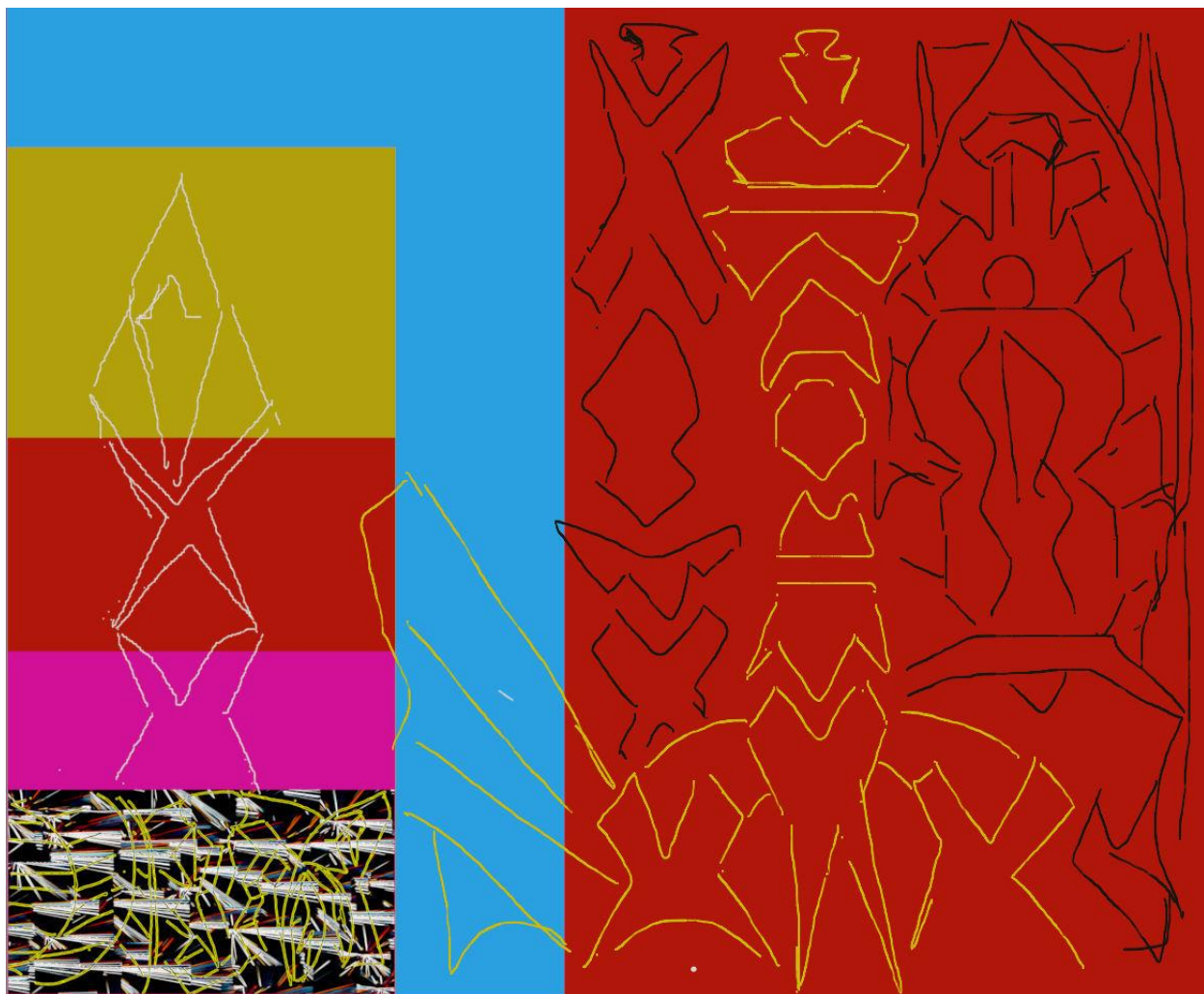
250s3

Duchamp nonte “Dictionaries and Atlases”

was interested in the momentary
identification of the largest category in the
fewest words as a preamble presumably to
a visualization... in his book on Duchamp
and Eakins : Looking Askance Michael
observes "Vision is Transitive"...

Duchamp- Large Glass

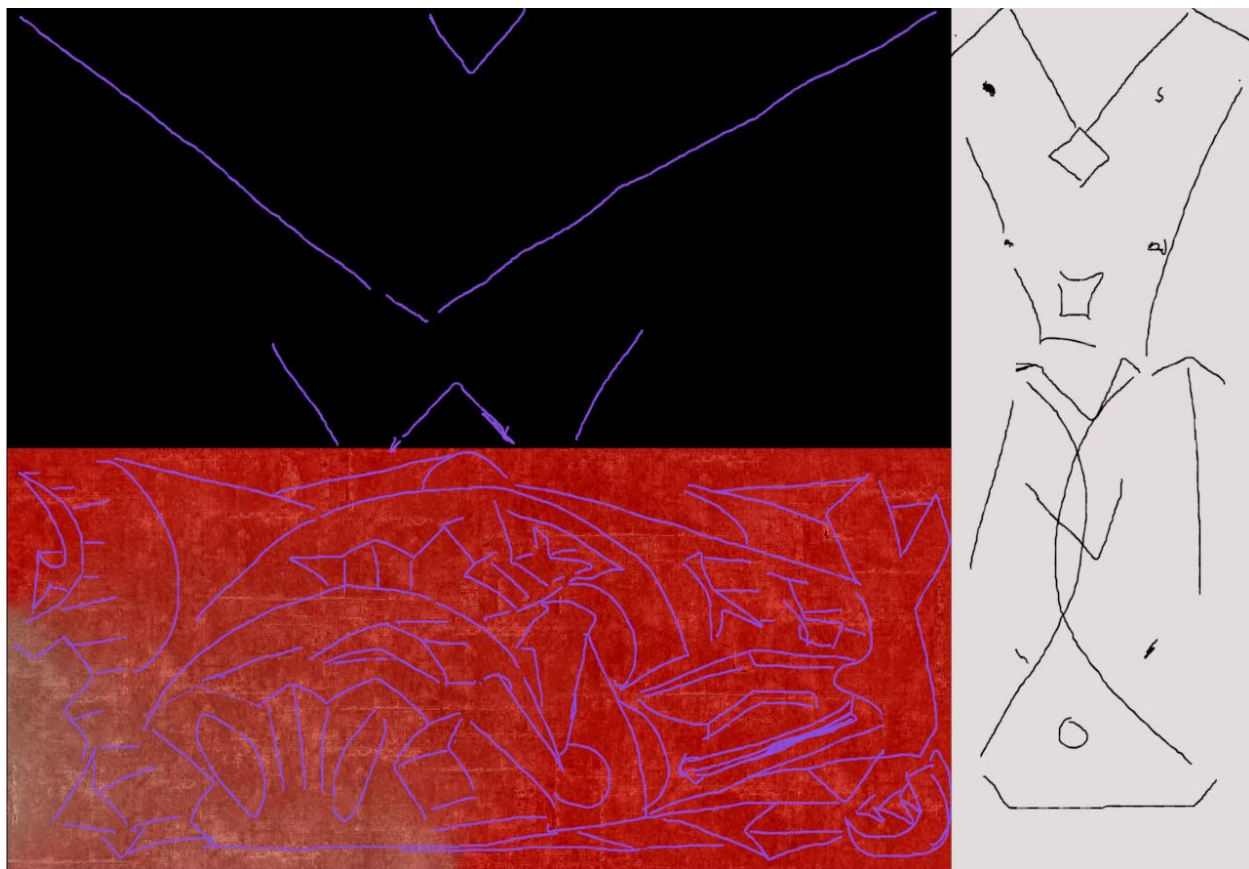
the parallel sharps and flats of the malic mold conical ontological forms presage the works continuum of considering not only any form another in perspective but that idea launched accross a manifold of successive emotional dimensions (in which ordinate order may be surprised)



239v9

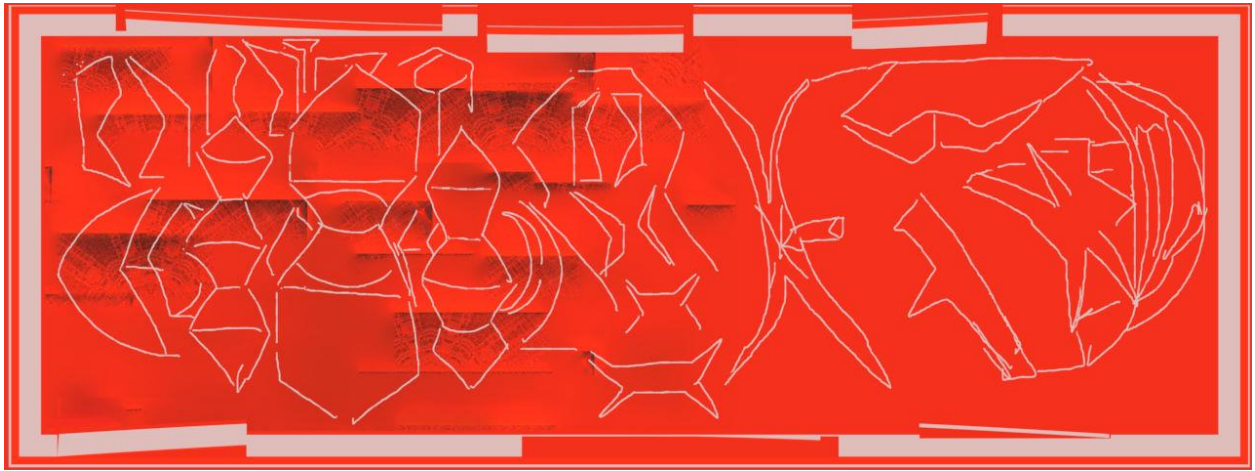
250s3

<https://twitter.com/BilIndia/status/1372487060737699841/photo/1>



249v12

250s3



249v13

Duchamp painting of Brinde

although untitled it is evident the the
compositional "scissors", (Cythera of Fettes
Gallantes) is emancipated towards
anticthera or the famous Greek computer
(hyper astrolabe) found in those straits...
scissors spatial rotation of imaginary
number now in a four dim chess...

250s3



249v14

Duchamp Stair, score, malic molds

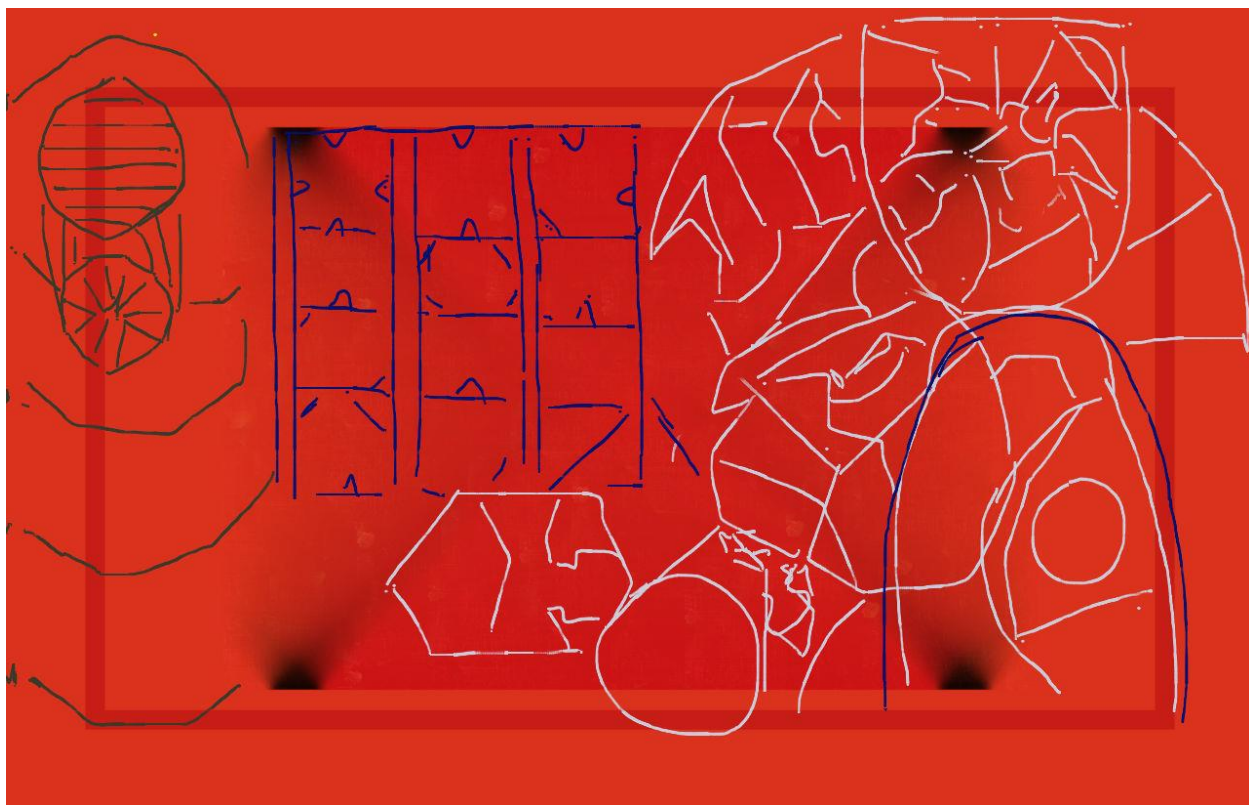
the staircase plays with mapping a bell curve possibly punning Bell's kites, the score puns entropic wheel to road with a "round" between himself and his halvesisters towards an impression (seal)- the malic molds are routed out in form by a cones hyper flatland like morphology

250s3

Duchamp the 1 the water fall 2 the
illuminating gas

Figure ground

whereas with Holbein a spatial distortion
outside of a particular point of view
becomes part of his planned experience
here Duchamp substitutes for a plumb line
his impromptu French curves or stoppages-
in the system you see they inform their
own distortions as embedded clauses..



243v7

250s3

The Moustache, the Bell Curve, the Aural and the Oral in the Parallel Worlds of the Glass and Melancholia in Passage and other Fabulae of the Beast:

The Mona famously draws you in the gaze like drawing itself is a world without words so to speak until like the moustache there are. The word Graphos which the Duchamp moustache there illustrates means in the Greek “I write, I draw”. (the moustache scribble has become a kind of writing).

Because of his focus on the Phaedrus and etymology of Pei, to configure as in pawn, experience, philosophy, pane , etc Renaissance objects are sympathetically reflected in the Glass among which

significantly also is the Melancholia. There, the aural and the oral are configured in the rainbow and the bell which mirrors clapper to sand (glass). Duchamp quotes the magic square which in the engraving is a spokesman for the “gnomon” or that by which things are known, traditionally a bifurcation between the carpenter’s square and sundial in his “nine shots” format. The title towards the Bachelors may then well be a reference to Durer’s engravings as well of the Men and Women’s baths, isolated environments linked by mind, signifying then the relation between the Glass and the Melancholia as it were to which, in the interests of his theme towards the Phaedrus of the Beginning of flight as the End of History a series of

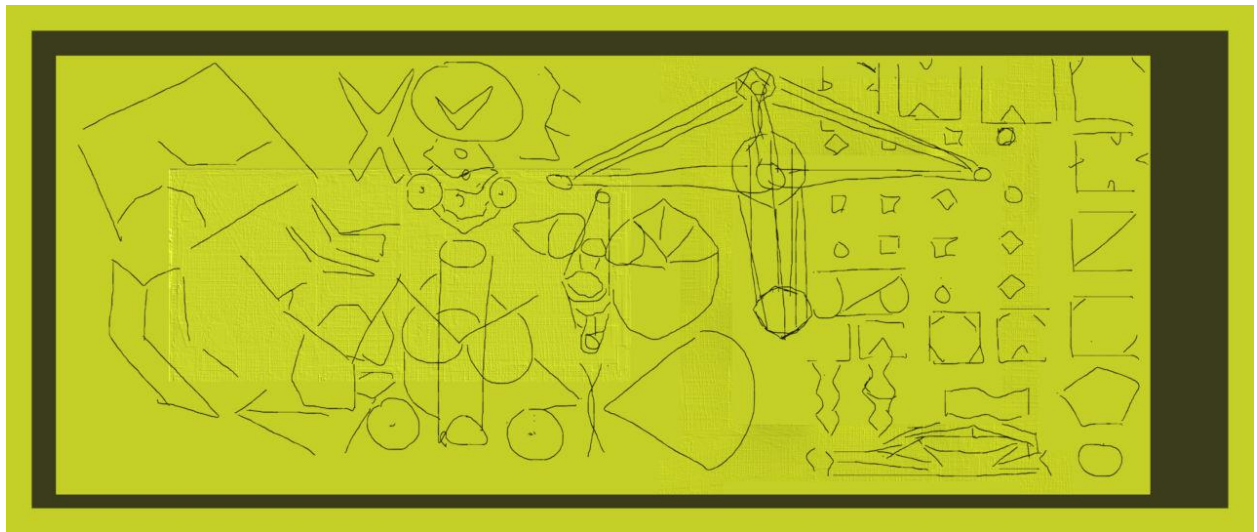
objects and their puns signify elements left behind on the ground in the Wrights KiTty Hawk flight photos corresponding to the various objects on the ground in the Melancholia. Memorably, the Glass is able to quote the plaster ball which indicates hyperspheres in mathematics towards the magic square as a “neck tie”.

By which: the Glass of course is not by all of this subsumed to explanation or caged, rather, Cage was a guage in his desperate response to “there is no answer because there is no problems” as, if I remember correctly, “if you cant find the answer change the question” which I can partly agree with....(if you change the question are you changing the subject or are you making it more approachable or is the one

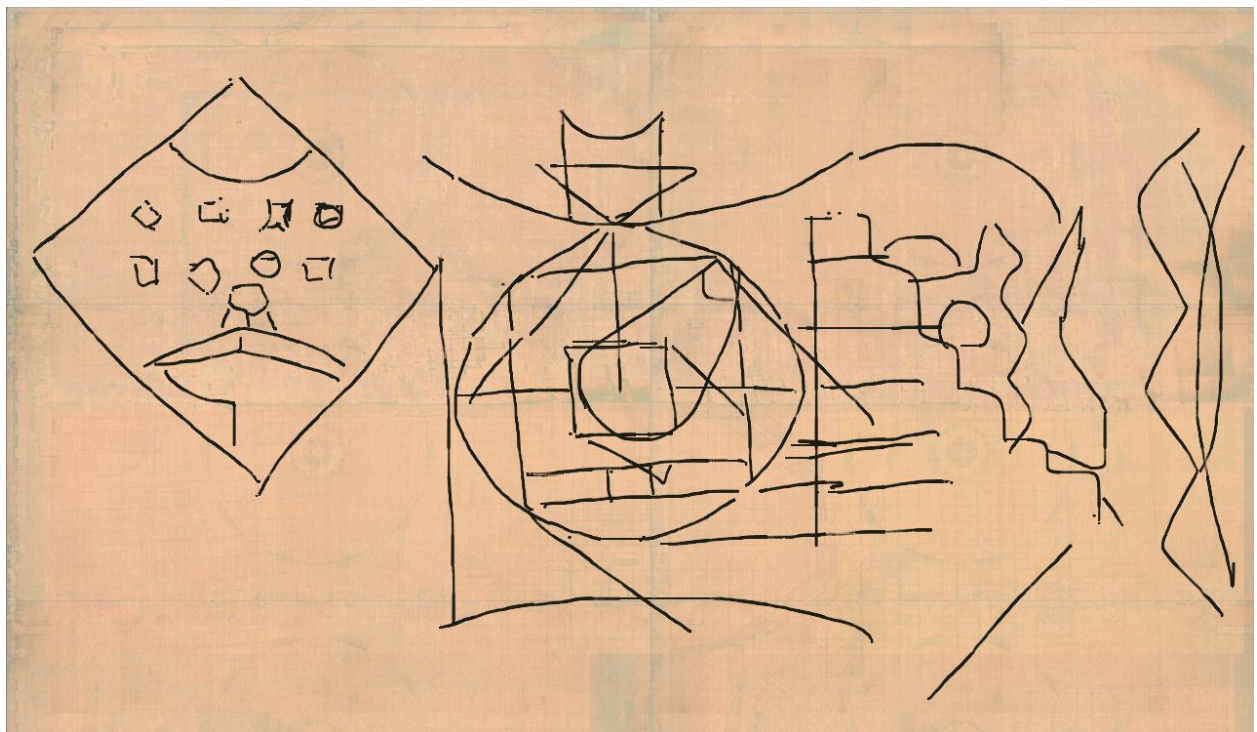
becoming the other and the answer is always in search of a question to begin with?).

Gathering of Landings

The theme of the drawing is the progressive subtracting and adding of vertices like sharps and flats as odd and even numbers in the hedron projection by which movement through the center twists the axis into a space time composed of this transport between the corresponding diamond to square transition as in Mondrian but like the very structure of the eye that information received to a visual cone elongates and inverts, restored at a counter reflecting curved surface (our need for two eyes so to speak(... The idea is commensurate with nude descending staircase as gathering the turns of the landings into the composite or continuum.



249v20



249w1

250s3

Note on Dali's Lacemaker

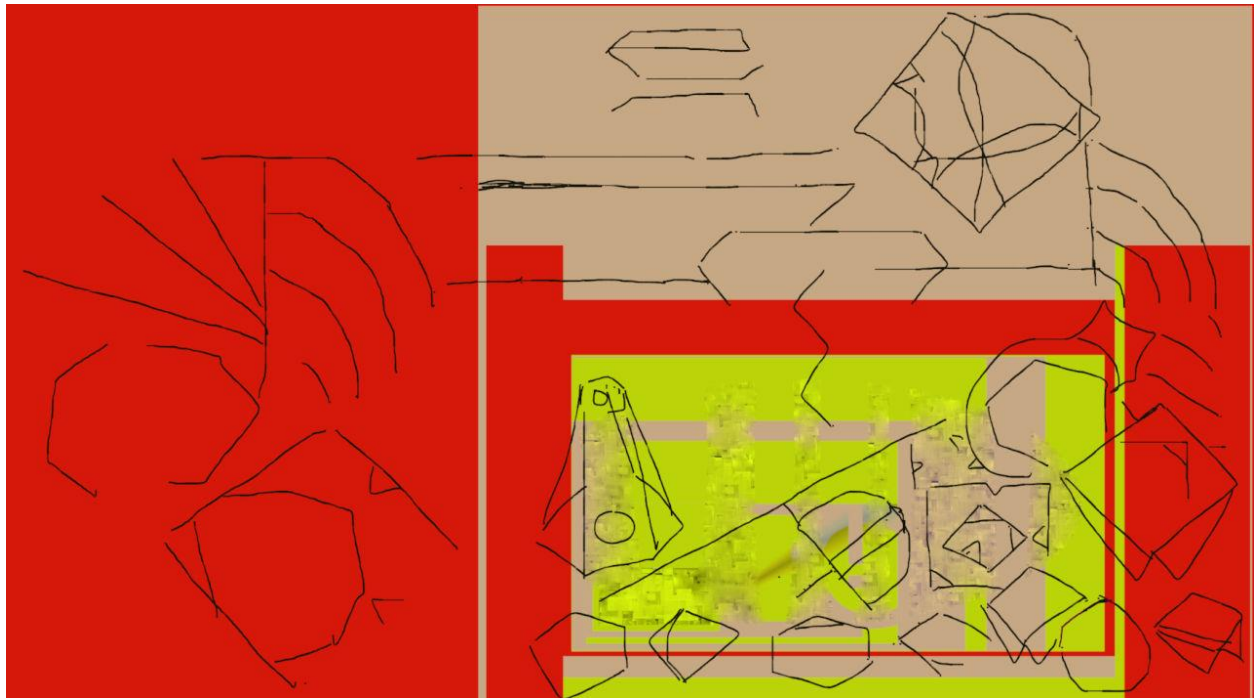
its actually very humorous and refers to Ingres drawing of his wife, with his earned chevrons manifest. The Ingres drawing was less about Vermeer than relating the Scrovini chapel and its needle balducino compressing the plan processional to a visual passage as sculpturotectural

I wonder if he made a series of caricatures to study an adjustment in form and then created a softened version of the Shroud of Turin? (He had previously caricatured the Sistine as a series of grotesque profiles in a famous sheet...

Duchamp

About Younger Sister

he has conflated the philosopher's stone in Melancholia with a diagramtic splitting hyperspheres into ripples like Baroque columns, included a spicket from Dururs Mens Bath and a candle from a Renaissance painting titled Diogenes in Search of An Honest Man...

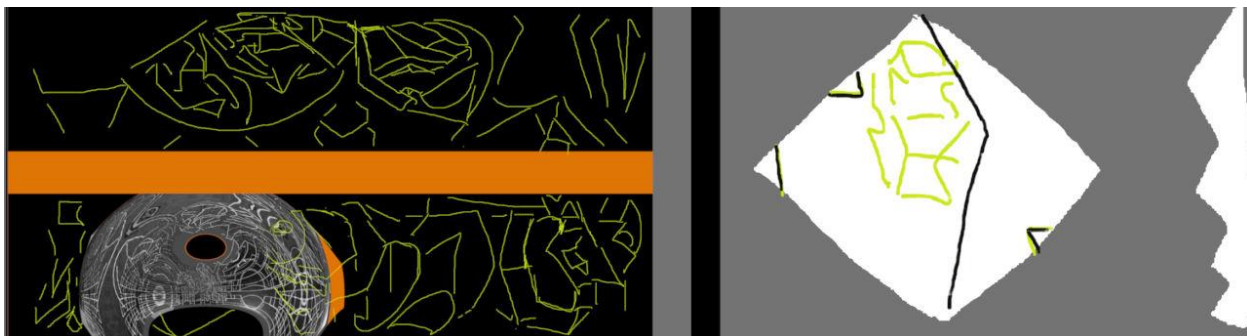


249x3

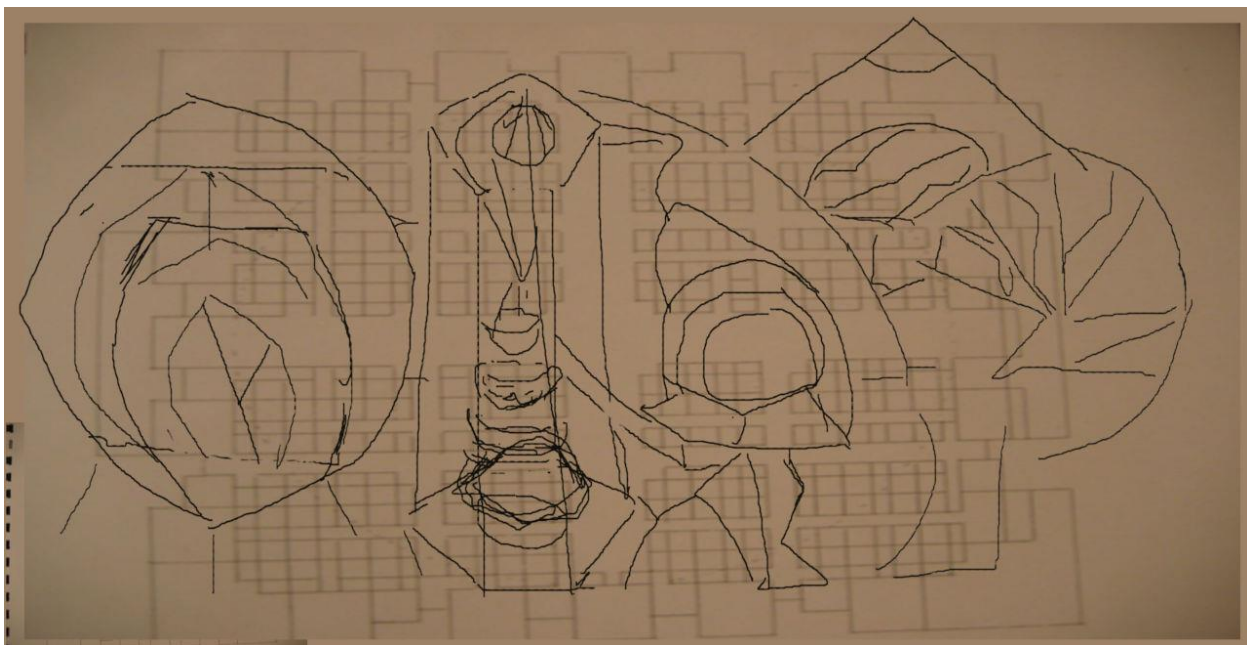
250s3

Duchamp selected details from Ingres

here he endows his habitual substituting of own hand into models with a twist from Leonardo's complex Adoration of the Magii synopia type drawing...



249x8



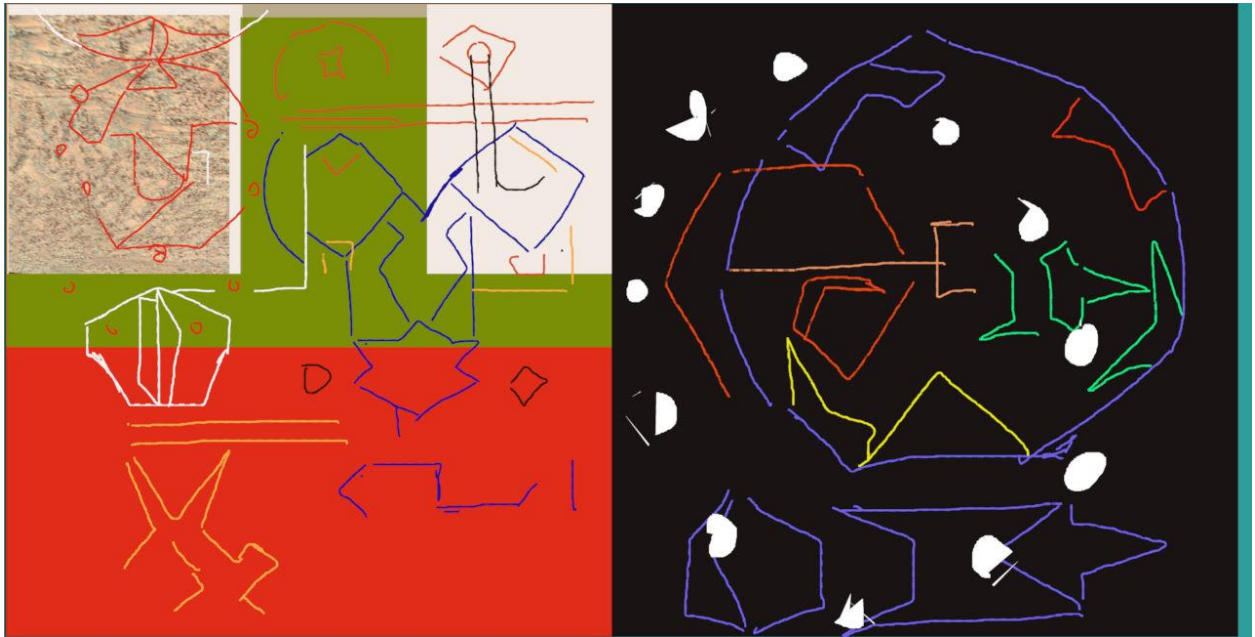
249x10

250s3

<https://scitechdaily.com/whispers-from-the-dark-side-what-gravitational-waves-can-reveal-about-dark-matter/>

<https://astroanarchy.blogspot.com/>

12year photos of milky way



249x14

Duchamp painting Chevaux

the head is as though placed on a camera
horse, chevaux referencing a kind of
enlisting of his brother Raymond in

250s3

referencing that sculptor famous sculpture which does not look like it's photo but rather camera parts, as Wrights craft looked like a camera even as they photograph

Duchamp Rotary Demispheres...

working with technicians used to another order these are the opposite of found objects in which the ethos of a suggestive cultural structuralism unconsciously projected is now inverted to his own expectations as evolving.



249y1

250s3

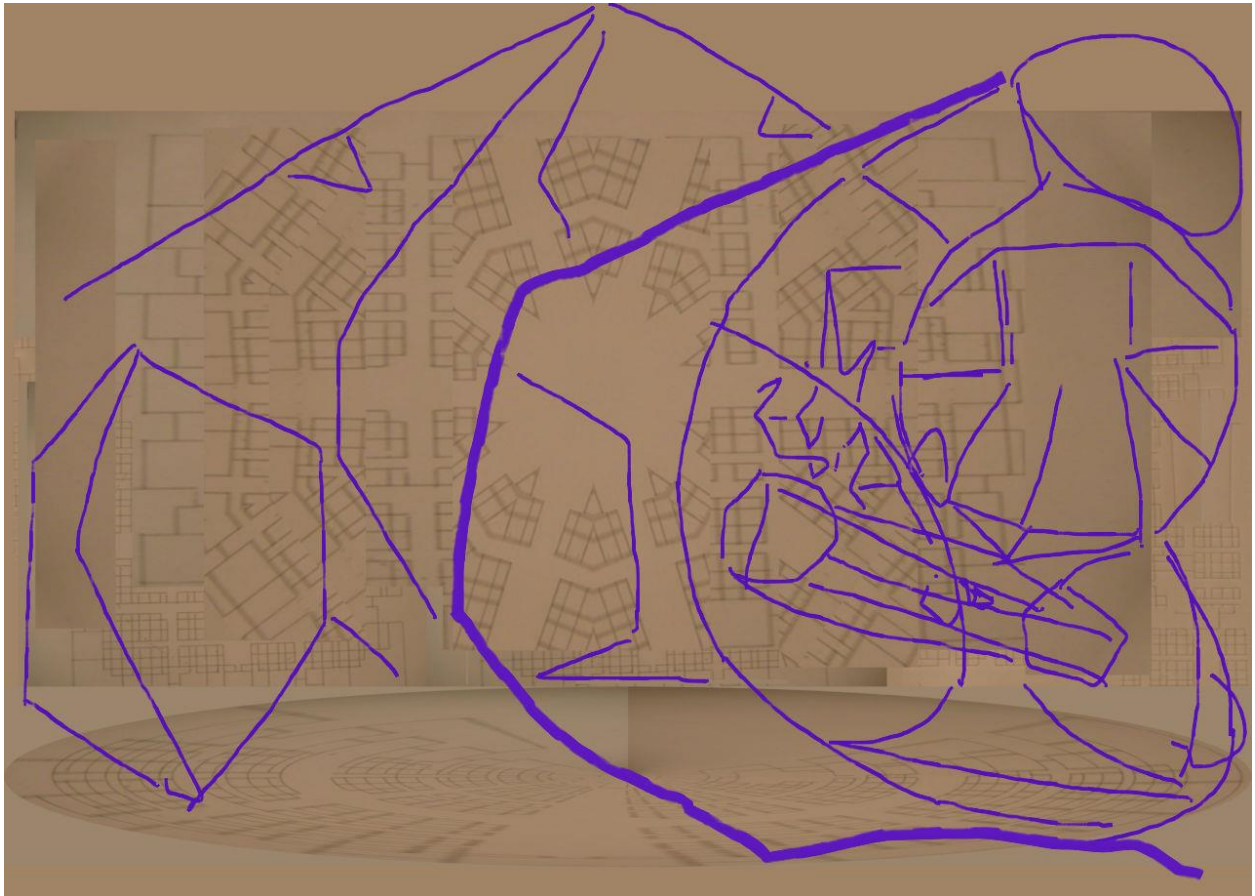
Duchamp to be looked at through one eye
for almost an hour

Duchamp not content to be a stranger to
hermetic abstraction places this work as a
signifier of his connection to the Durur's
Melancholia: where the hour glass and the
bell relate aura and aural to the inversions
of apparitions and echoes born of eye
structure projected to math

Duchamp Coffee Grinder

Radials closely quote the irrational outburst
of Durur's Melancholia while the nails of
the slipper form footing create bell curves
interrupted by their "cover" dimension
through which the arcs do not link

sinuously but at odds implying a knotting of
the n-dimensions...



249y2

250s3

sorry to miss works but twitter crashed
opening page but per in advance of Broken
arm Duchamp was going to mention
possible link to "iconostasis/iconoclastic?"



249z1

250s3



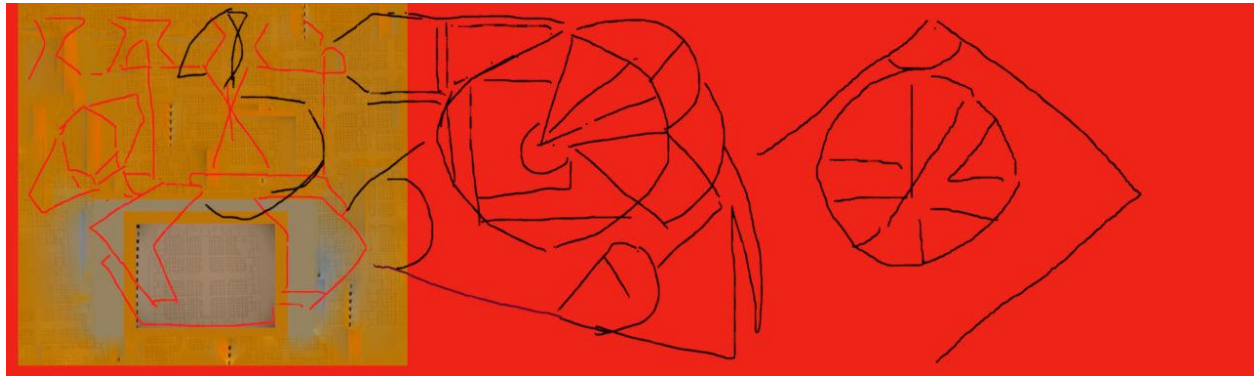
239z2

Duchamp Passage from Virgin to Bride

mirroring elements within the malic molds are no longer "within" but transform and take the place of the mirror now projected as a new range of motion. Similarly the eye

250s3

experiencing vectors is ranging division of centers and expansion of cores as a physics math in art.



249z4

Duchamp Portrait of Yvone Duchamp
Here as the apparition of a Renaissance prince like profile similar to Bembo she interrupts the bust of Gertrude Stein with a Janus principle embedded in the Glass.

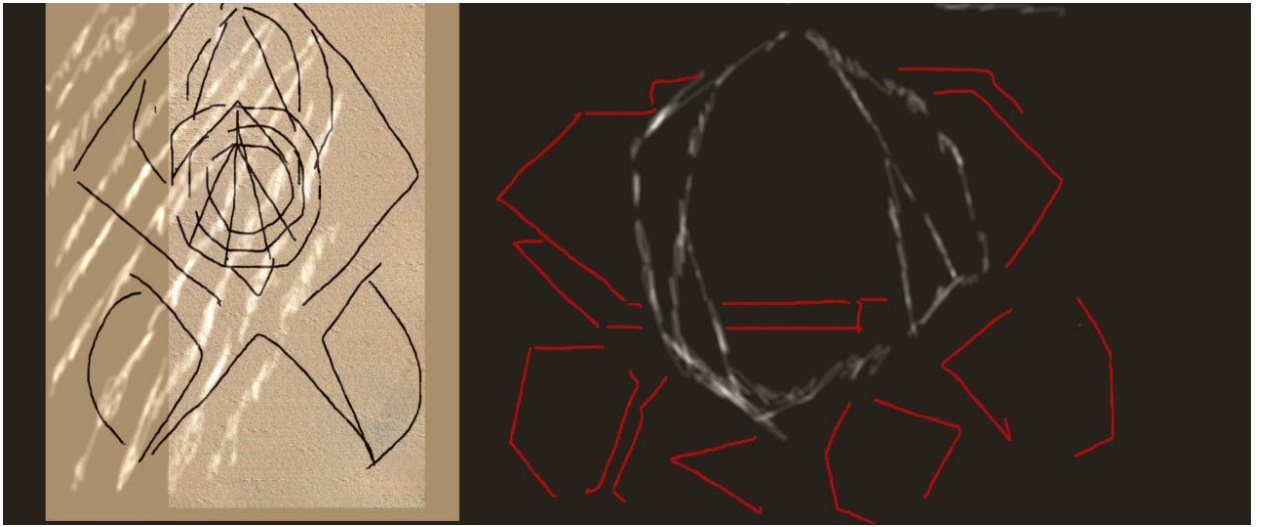
250s3

Duchamp portrait of the Artists Father

Here as the apparition of a Renaissance prince like profile similar to Bembo she interrupts the bust of Gertrude Stein with a Janus principle embedded in the Glass.

Duchamp note on chocolate grinder

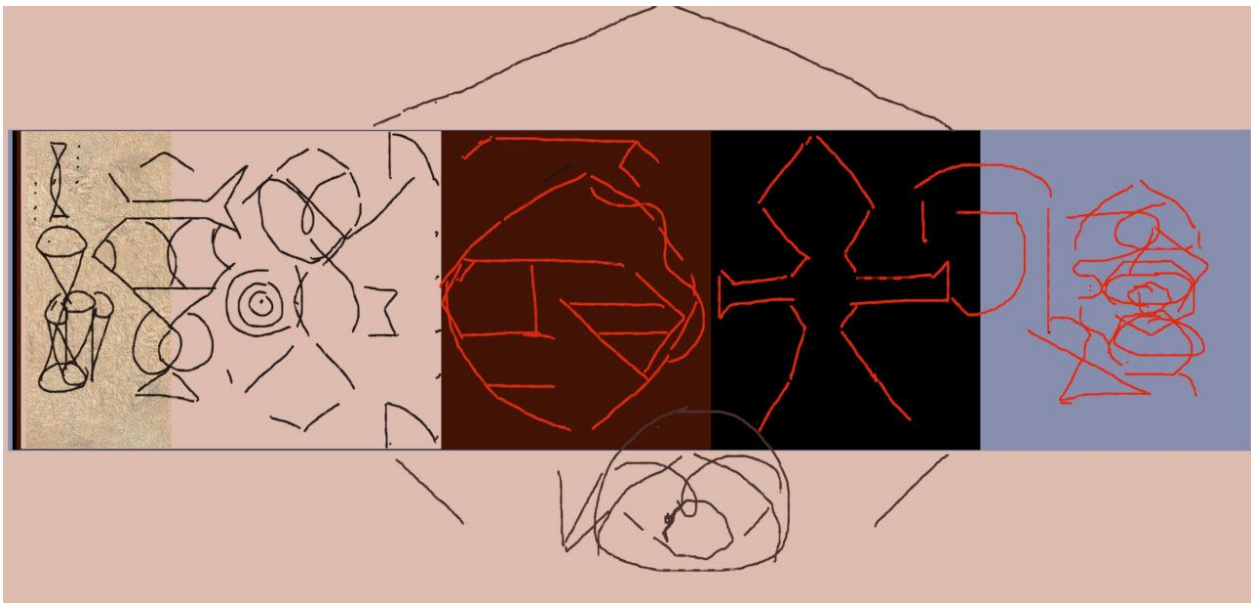
"the principle of spontaneity" is an icon he prepares for it's principals.



249z6

250s3

preface for a diamond: the central point
will be overrun by it's lemma as radius
becomes lemma (timi or fish invert shape)
and edge becomes radius radiant to
gradient 2 and 3 # of perception:Neo space
dark star comensurate swift nude post
Rosen "cosmic censorship."



249z12

250s3

Duchamp-with my tounge in my cheek

not to mention the lump in his throat as a
configured elipsis profile of the female fig
leaf comes to light

the ten sides of ninth dimension implicate
the faster expansion through center as
forcing to a cone the synthesis of that
rotation both edge to center and inverse
which curves space time- the brane is that
centering of locating three over two which
is radiant to gradient

Duchamp drawing for nine shots horizon
Duchamp is interested in the horizon line
as subject to dimensional interpretation in
describing the transformations of radiants

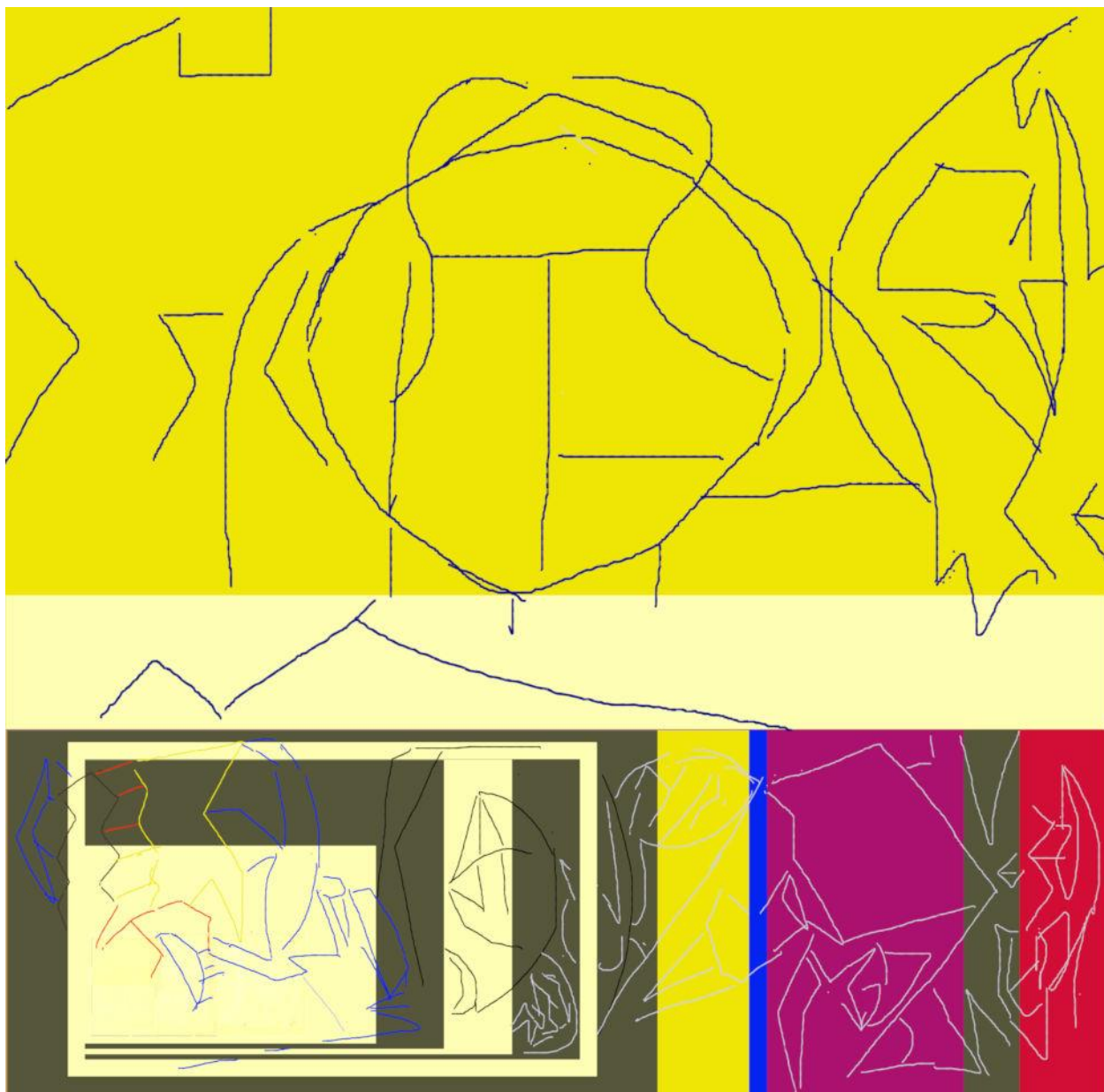
to gradients change within and throughout freedoms of extension and mood to mode so to speak.

<https://scitechdaily.com/event-horizon-telescope-images-magnetic-fields-at-the-edge-of-m87s-supermassive-black-hole/>

photo black hole jet

Duchamp Domus Parvu

(parma domus /(occulist witness) refers to a particular vacation city that is also a registered state he reconfigures the "sieves-rotational cone, also the tounge in cheek drawing and waterfall in neighboring metals (alloisis-sympathy) in the spirit drawing topology tropes.



250a3

250s3

Duchamp rotary Demispheres

bears resemblance to a Quanta article on magnetic finger prints... the branching of spectra frequency bring neo space to gravity waves, but the near and earliest perceived magnetic field was also what launched Einsteins sensitivity... ('water fall in neighboring metals")

Akkadian uru ana goddess, Ra Egyptian,
aparanha- net- peiGreek configure, Pyros,
fire, papyrus here the ontology of the conic
in the Egyptian picture writing graphos
skhar diaskhara scholastic.

Duchamp entire Musical works

his "music of the spheres" finds the
massing lattice of the conical sieves
(additive dimensions of the Platonic
hedrons with diagonal to circumference
experiencing a square root projection of
plane carrying the rondell and this round
slightly offset "rounds" flats/sharps.

Duchamp 50 cc Paris air- relates to the configurative between Paris and apeiron via shades of I saw the number 5- the negative space as the air under the wings of the idea and influence of Matisse and synthetic cubism

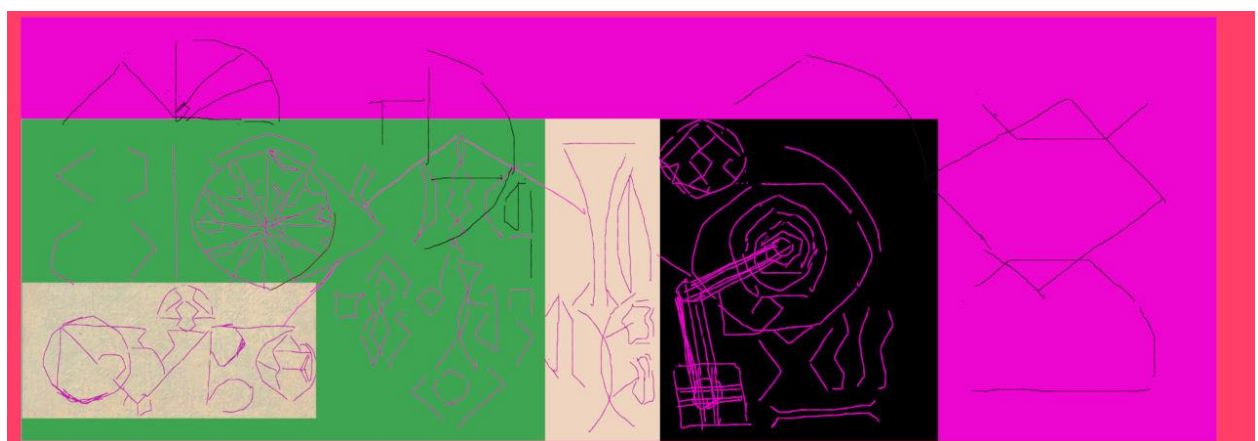


250b1

250s3

Duchamp note on stoppages as cuttage in reserve.

He sees the measures stenciled from a dropped string as the conservatorship of entropy within the artist's necessary reserve meaning creativity as recreation.



25ob2

250s3

Duchamp Man seated by a Window

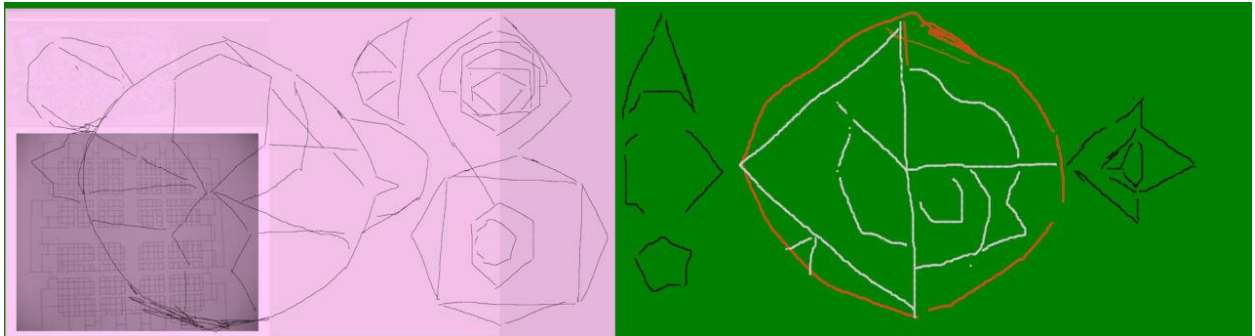
ellipsis or suppression of the ancillary is forfeited to structural diagonals of the window which mirror in space a structuralism which is ancillary to the idea of mirroring and reflection to transparency. The grouping motion of a radius creates branes and compressed membranes.

Duchamp: The Bush

the diamond like tic at right edge immediately divides the sheet into a tenfold which is then elaborated as thematic relating the "figure" to configuration... (mediating the immediate)...

Duchamp Passage from Virgin to Bride

a brane or position of entry upon the visual
knots arranged around a central
architectural collar or bracket raises the
specter of their continuity the elaborations
of which are carefully edged in the drawing
as membranes.



250bb3

250s3

Duchamp wanted poster within a Poster

the inset frame's rotation implicates the desire of the viewer (whose identity as himself is included)

And so I was borne as though awakening
by a kind of bird or Drake which tapping my
ankles above the exhaustion we both
departed signified it awaited the story I
thought his to tell and this an idling of the
streams idylls covered in that silence and
sound with all the beginnings of their
amazing chancing. All these cultural
watersheds : they come to a port, I see
Claude Lorraine there and he means
towards Cythera, the streams across the
Midi, Venice and holdings in the Aegean
froth candled upon kindling night over day
reversal upon reversal.

Duchamp Fresh Widow

a pentagonal facing in the crackling the
speidos or branching eidos initiated but
spider died and so did Bourgois Louver to
Louvre another beginning so I set aside this
talisman momento to signifiers Boulle
Ledoux and Soane...

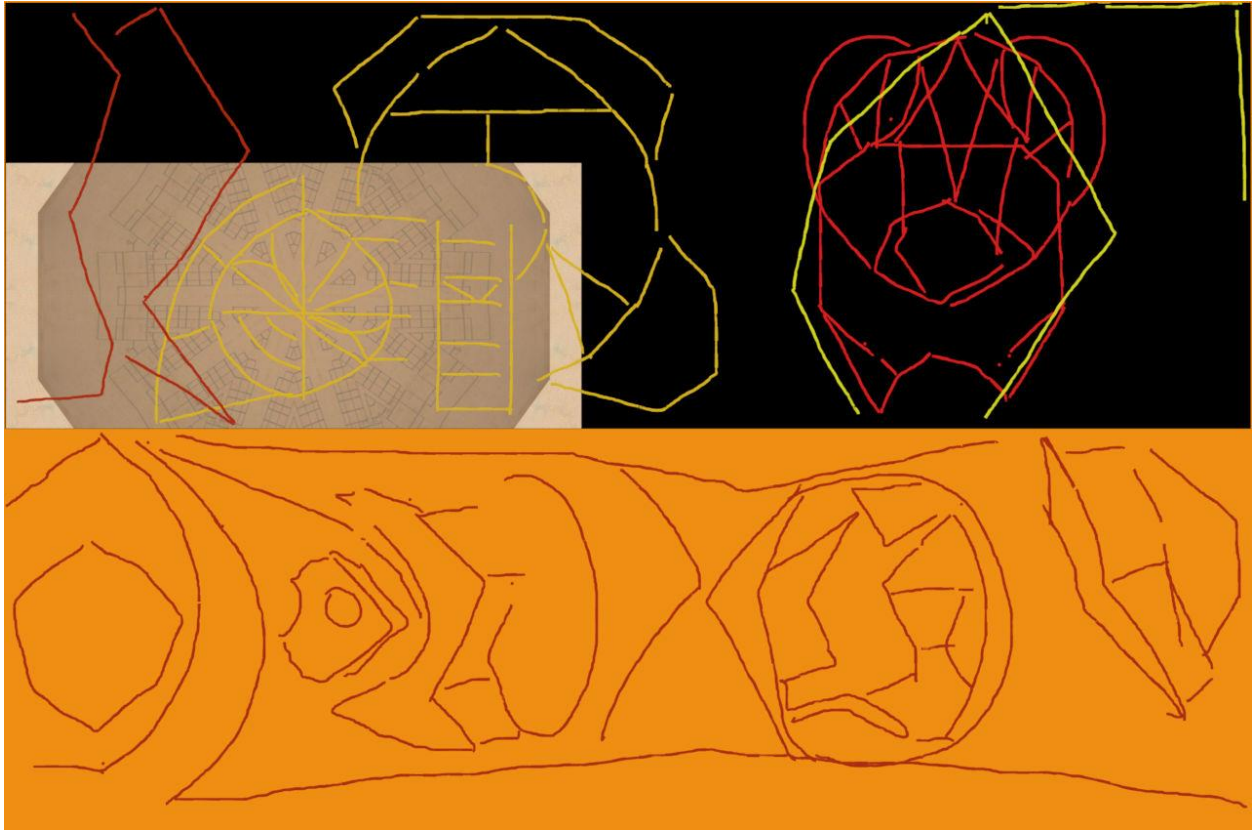
To illustrate the Green box I begin with the parallel observations of how the radius enters different dimensions,
In the third dimension the rotation accomplishes a global view or “The Glider”, in the fourth dimension becomes a cone or “sieve”, in the fifth an hour glass the rotary spheres, in the sixth the invert open shells of same shape back to back as “malic molds”(remember a dimension is freedom of extension in space and can be any experience, ie wakefulness, sleep, exercise, eating , etc (chakras (theorists spare me your indignation) and in the string theory

mapped as a simplified staircase but physically the tension between radius and diagonal as in square root extension are prime mover so to speak) the seventh

dimension is “the scissors (Cythera) as a lensing or “occulist witness ie an x shape has a diamond cross section as the vectors of the hedrons pass through that orientation they pivot to diamond and then square in a space time of that lensing., the eighth dimension is a kind of stacking of that experience in the timi or fish shape alternation of angle to curve in a tight collapsed sequence, while the ninth dimension is the nonogon or nine sided figure which generates to a right angle the pentagonal surfaces which inhabit the

duodecohedron. As his “nine shots” nine
chaux, shadows of the muses, Chaux de
Saline...shadow salon...nine cats. Like
waves as a catonine tails to a catamaran in
any event...

T. HOUSE GLASS & BRUT



250d1

250s3

Duchamp Standing Nude

The Duchamp scours the figure for signs of projection I give as a parallel configuration diaskhara (skhar rythm of making) as intimated to Tube House glass and brut per architectural lease on Less.

Duchamp note on the Femme Pendu

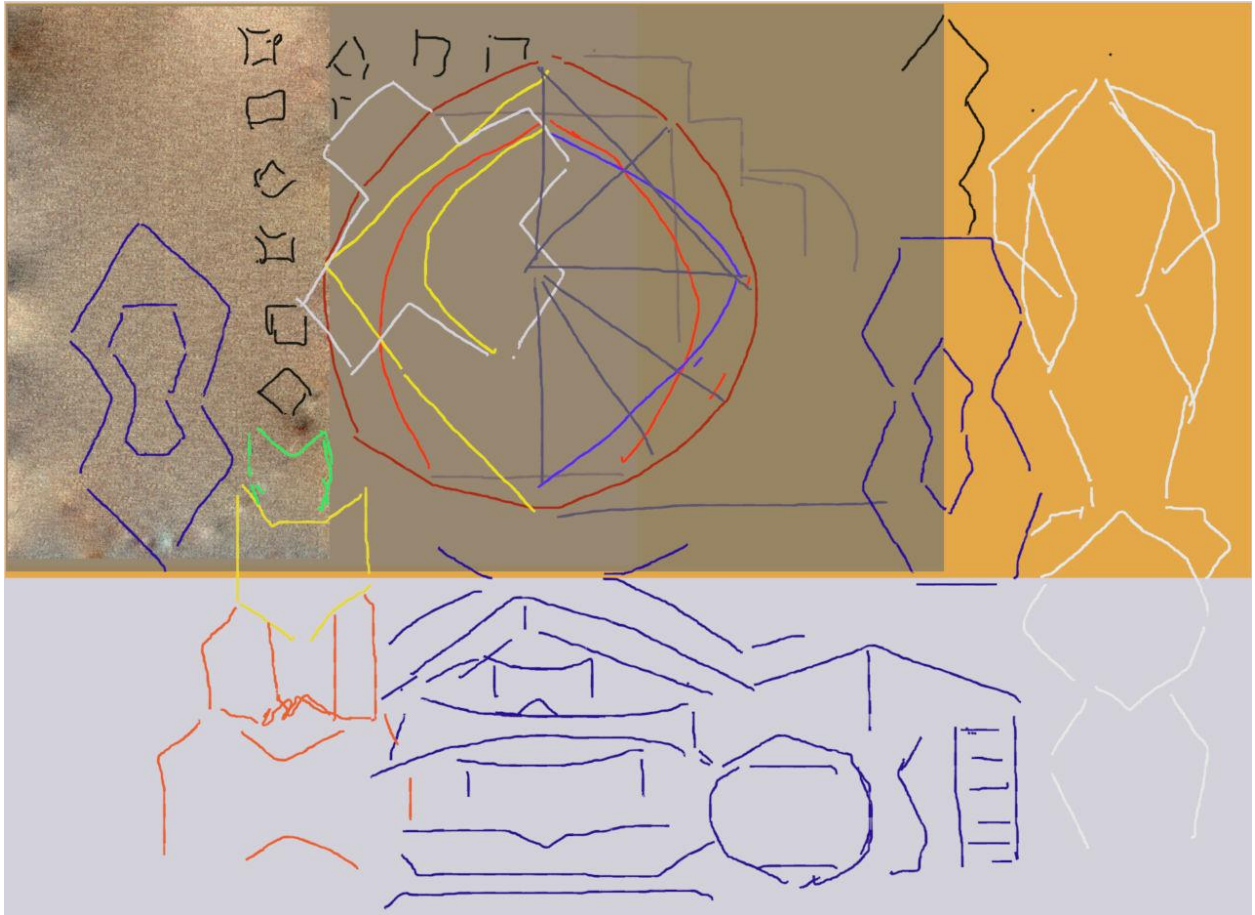
He gives a Goedel like "apostrophe" or witness blended in the observation (the "grinder").. in which this environment (wasp) extricates the web (lamella femme pendu) to articulated vision which is sited

to an "ordinary perspective) of which then ordinales as subconscious riddle.

Given the Evergiven or freighter blockage of cultural watersheds in Suez the extrication of the devil in the details where time is money brings the cargo- culting of bending time and space to a review of the same in 1 The Given and 2 The waterfall which can be appreciated more quickly then as an allegory of General and Special Relativity. Binary per unfolding (symmetry) of events tempered to a consideration of events as tensors and triads in the sense of opening to centers in relation to their transposal. These are in

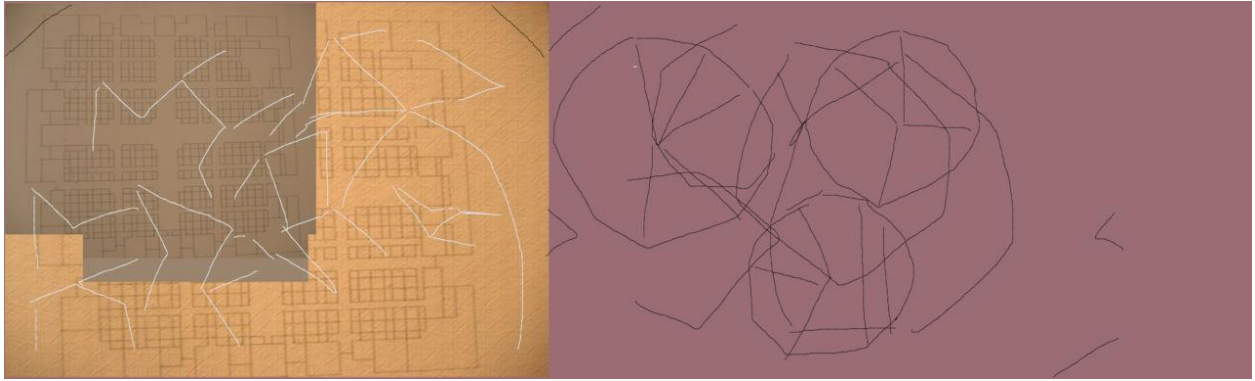
space transposed objectively and as time
events circumstantially bring oscillations of
the particular made allegory to the “pei’ or
configurative root ie woman with lamp
Aphrodite (Aphro = Pei as “foam” or the
circumstantial espoused to Haphaestus the
Smithy, smoke and foam symbolized by the
door key hole through which the viewer
shapes the view by which the conditions of
experience are simultaneously the
condition of the objects of experience...
In the drawing I relate the folding back of
Hedrons towards the simpler forms
uncovering a kind of explosion which at a
point, (specifically the symmetrical to
square Octahedron engender an implosion
between which space and object turn upon

a transference of the radial to a kind of
funnel form and activity in a state of
further metamorphosis....



250e1

250s3

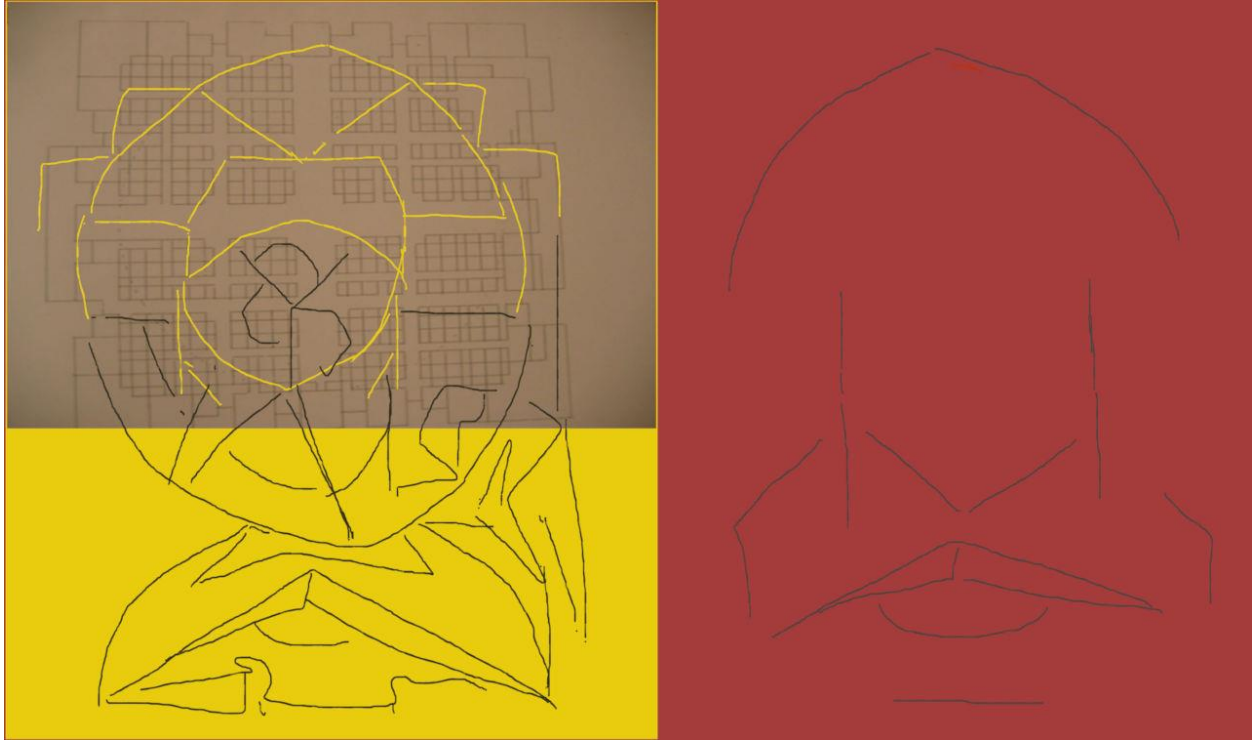


250e3

Duchamp large Glass

cracked glass an invaluable "net" (Greek version of Sanskrit anapuranha = Anwa, critique, in the sense of upper realm rubber sheet geometry and lower the fracturing to multiple extension as in the "valise" (verre alias...)...

250s3



25f2

250s3

Duchamp hypersphere notes

he is observing hyperspheres as a transformation series seen in linear track in relation to foam or the random view of complex interstices in a flux oscillation pattern from which a slice or profile section of sorts to a topographical nuance yield a view also complete.

Duchamp Waterfall drawing

"waterfall" is a Heraclitean "prester" or whirlwind of sea and sand as a fleshed out version rotated in expressionist form from his "necktie" diagram which has paradigm 4 dim content of nonagon pentagonal splintering vertices in relation to arc and line point as imaginary number

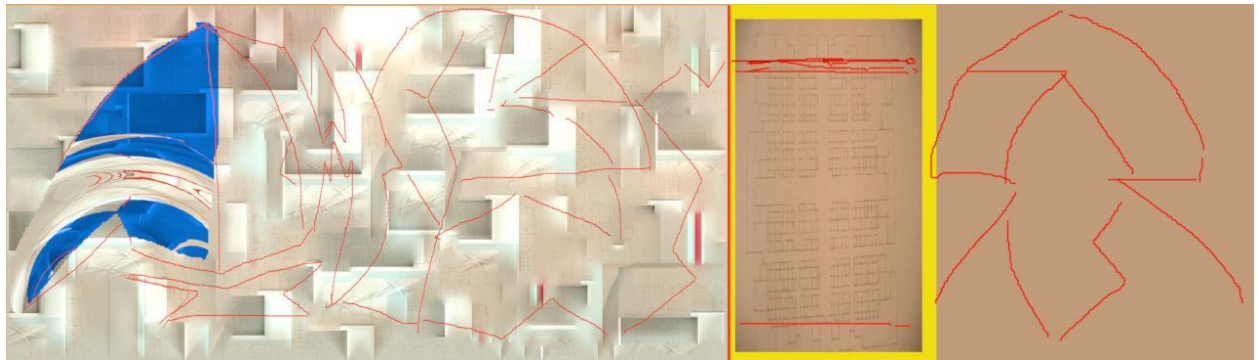
Duchamp nine shots drawing

nine shots as nine chauts or cat shadows of the muses possibly a Loos canonical of that building type spanning levels stacked in kind of meta place order...

Duchamp Nude Seated in a Bath Tub...

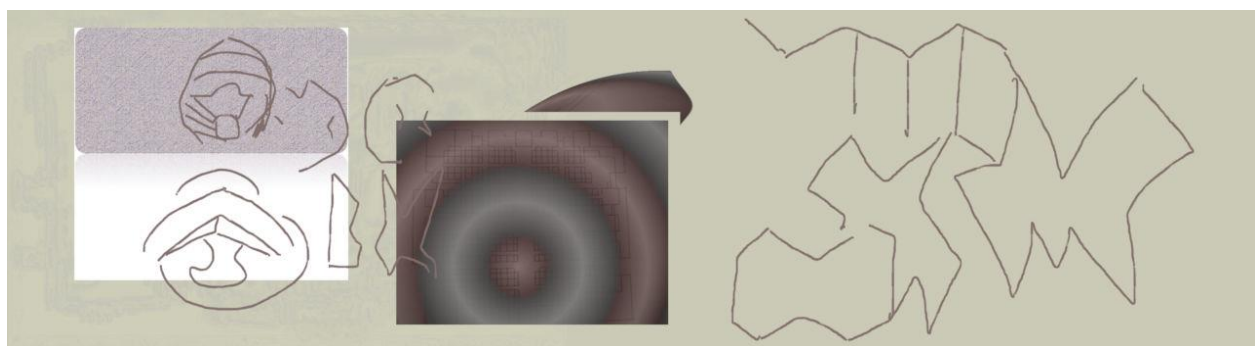
whereas Ingres would substitute own hand into picture Duchamp is on an edge between his whole arm and its metamorphosis from very complicated mathematical star completely disarming the Matisse reference.

<https://www.symmetrymagazine.org/article/the-mystery-of-the-muons-magnetism>



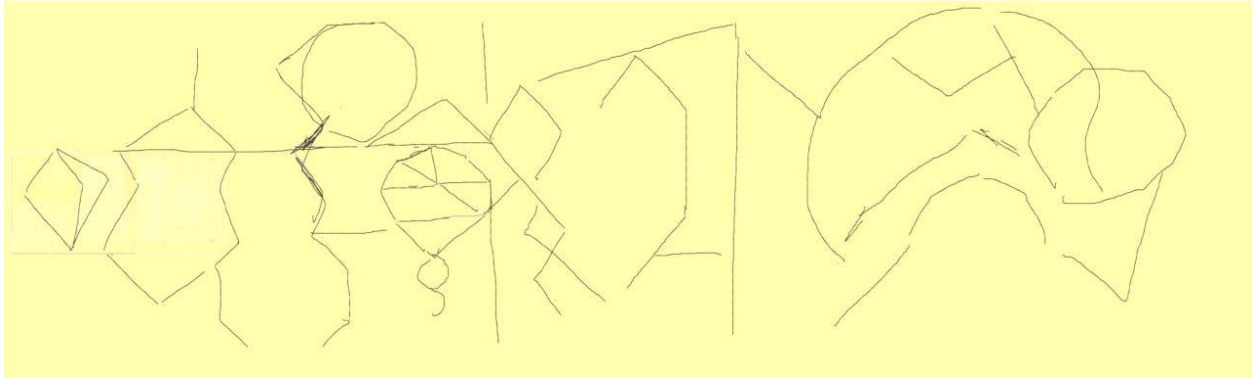
250f10

250s3



250f7

250s3



25f6

250s3

In the black hole physics quantum entropy distributes information back out to the corona via a compression of foam to layers which is nevertheless in the quantum mode a lensing ie one can see different spectrum in the (particularly as technology improves). Similarly: It then seems to me that in considering the magnetic moment by which the muon in quantum collider experiments shows an extra degree of spin via the creation of virtual particles in the decay process (violating the Standard Theory of entropic equivalence) must be distinguished then from quasi particles or that degree of the Higgs field which “reads” as a collective agency of an energy excitement which can

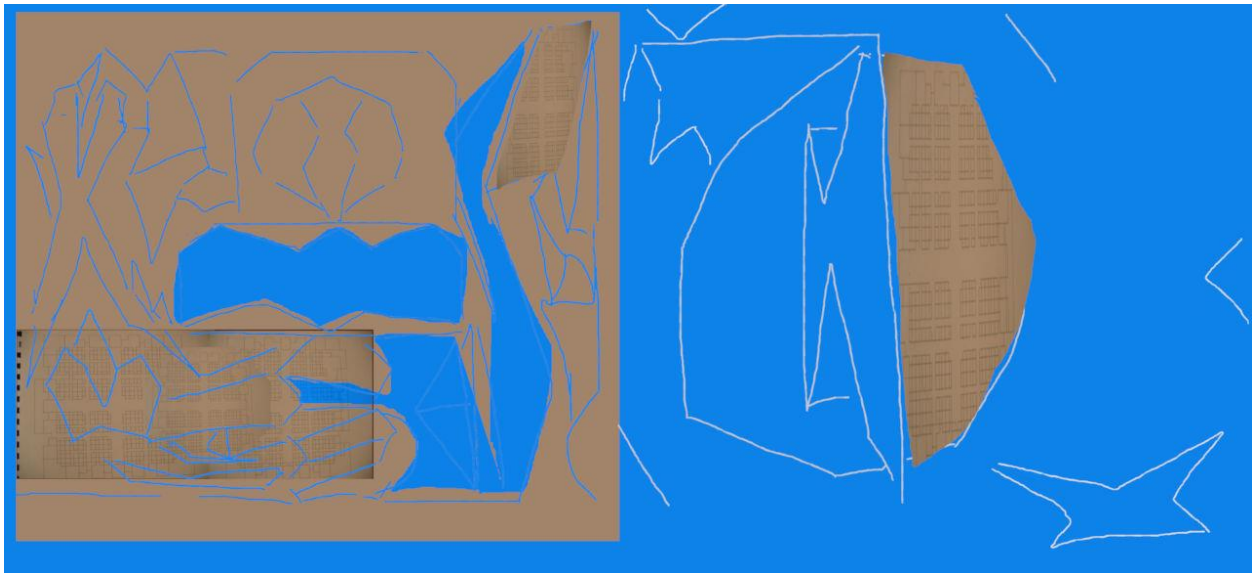
be read as Particular so to speak .The Higgs excitement is boson communicated as mass to leptons which have the virtual mode while the informing boson via itself the quasi or origin in the zero sum. It is in the production of neutrinos then that the non-reacting particle and the difference between the quasi and virtual particle may well be in themselves a lensing and so match the mass of leptons and their material core or nucleus which is of a hadron or strong force world embedded in that weak force profile while the Hadron or strong force profiles in beta deterioration match neutrino formation as similarly an opposite embedding which taken together as dark force and dark energy candidates make that proposition as spin implosive in

the hadron and in lepton explosive meets
the quark as meaning the space as weak
force production and time strong-itself
between- matter and non matter not
having edges and so forth in these cases
but coming to be where the field plays the
part of object and object of field as in
(ironically) pictorial art.... Although object
and field exist in those words in a kind of
necessary allegory of a more elusive status.

Duchamp Bottle Rack

The general form of a cast (Equestrian Statue for Sforza per Leonardo gives that city plan an echo in a lively supporting cast.

Referencing sculptures at temple of Artemis at Ephesus:



250g6

250s3

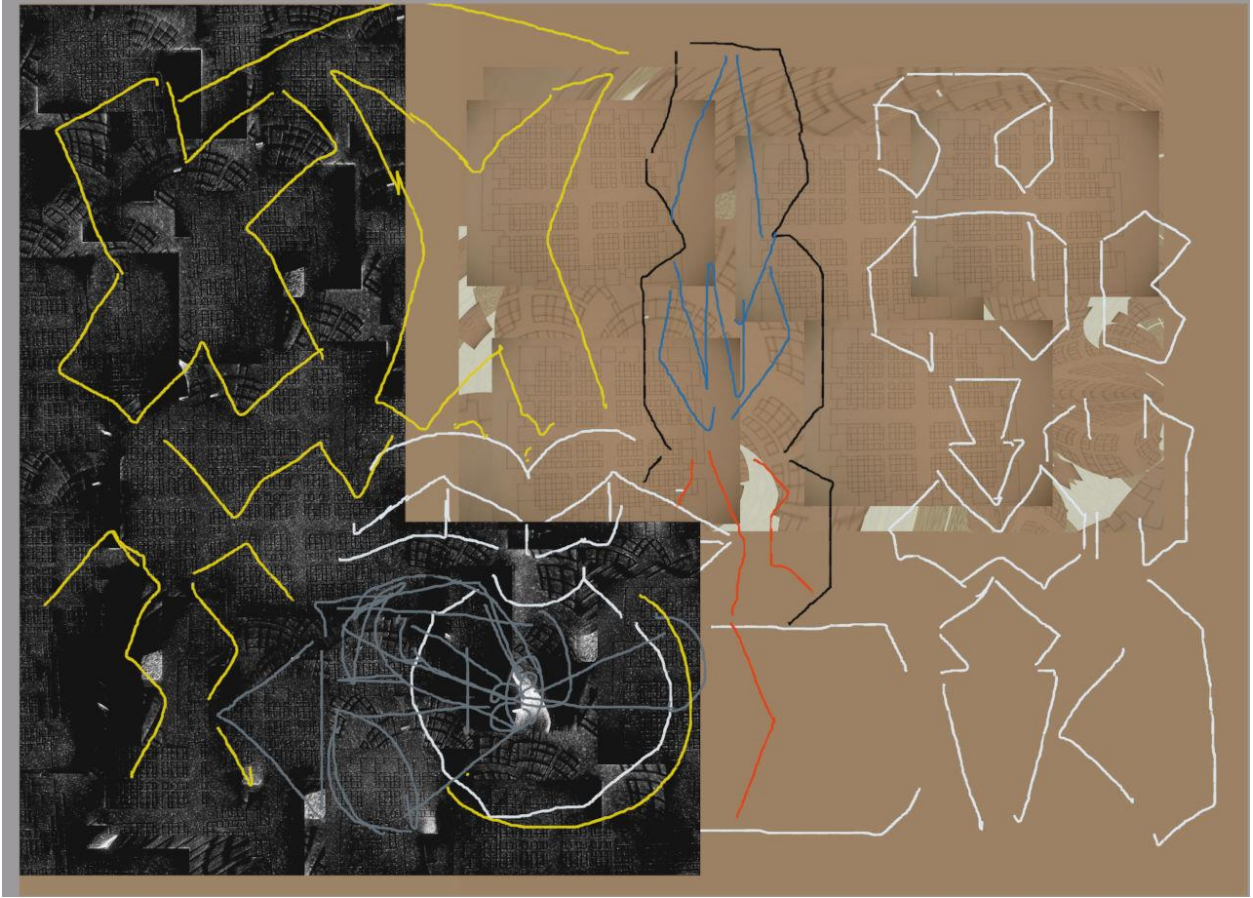


250g9

250s3

Duchamp Chocolate Grinder

hyperspheres are presented seen as somewhat distantly through the points of the polygons as they rotate the view through the fourth dimension thus briefly showing each in plan view to viewer from stark front.



250h1

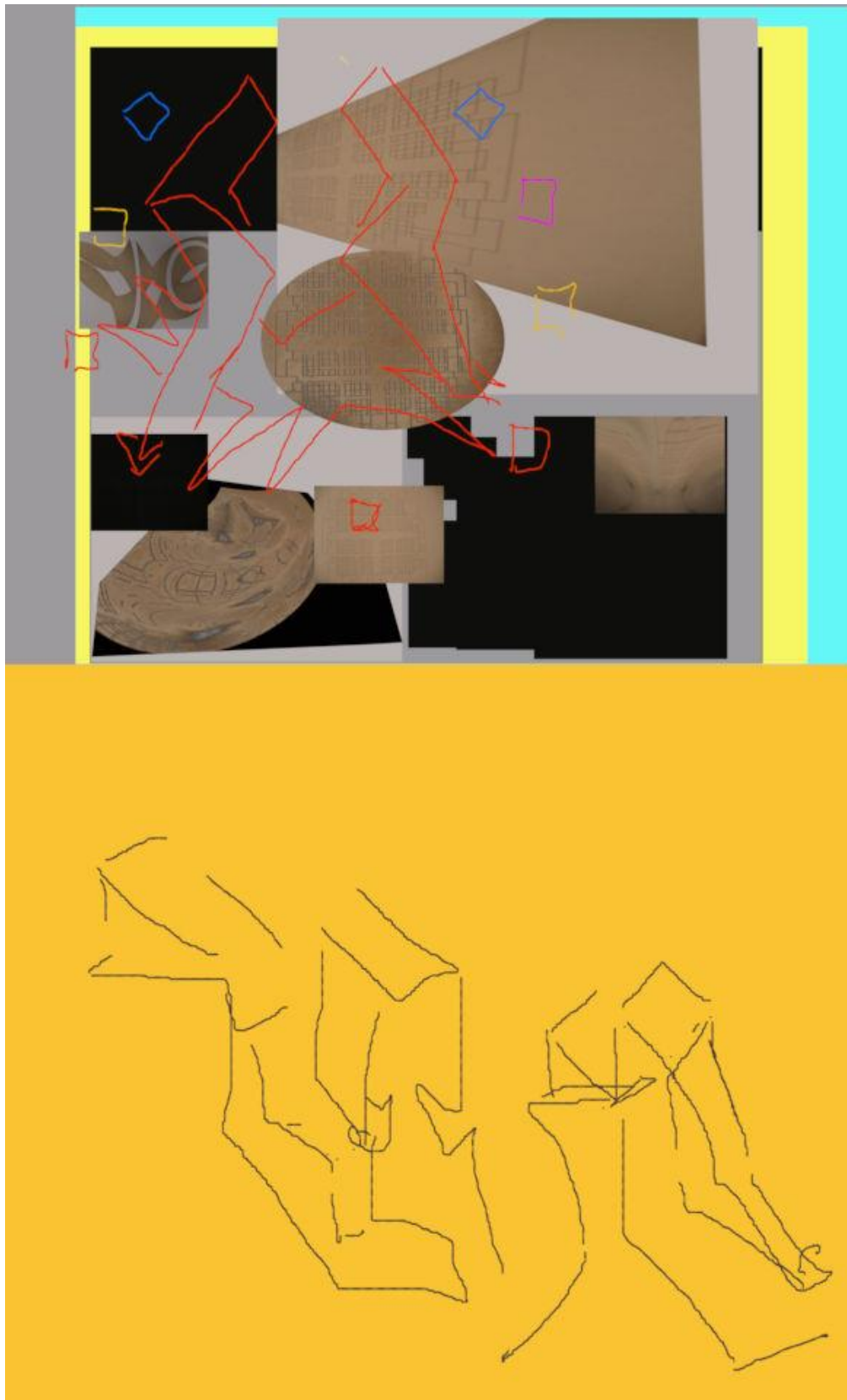
250s3

Duchamp: note on Splash

the klein bottle or dimensional bottle as in
Hawkins model of universe is considered
in flux, whirl spout matrix with spout
relating punt or floor of wine bottle curved
to release cork by vacuum. How to draw
this? he wonders.... takes his thinking hat of
the hat wrack...

Duchamp Laundry Barge

The LongHouse is Malaysia on the Midi at
this cultural watershed.



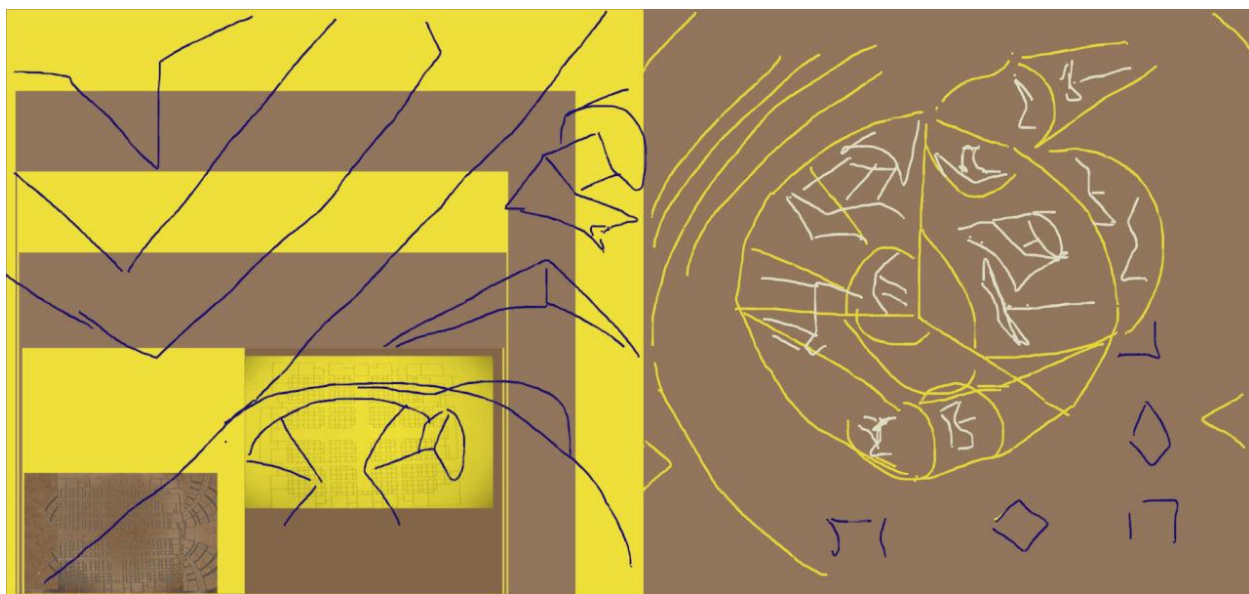
250H10

Duchamp Two Nudes

While a mechanical drawing aspect of the Glass and the mechanical waterfall of the Given are one portal on the other hand or spin he made many drawings and paintings studying how a traditional relation of ground coming in front of object/subject would advance his 4dim interests...

Why not Sneeze

come to think of it the work is probably about cyclopic masonry in a box as a parody on photography (ie his friend Brancusi's sole rights to photography necessitating the latter's listing it by dimensions ie the thermometer in work...also "why Nazis"? pun..



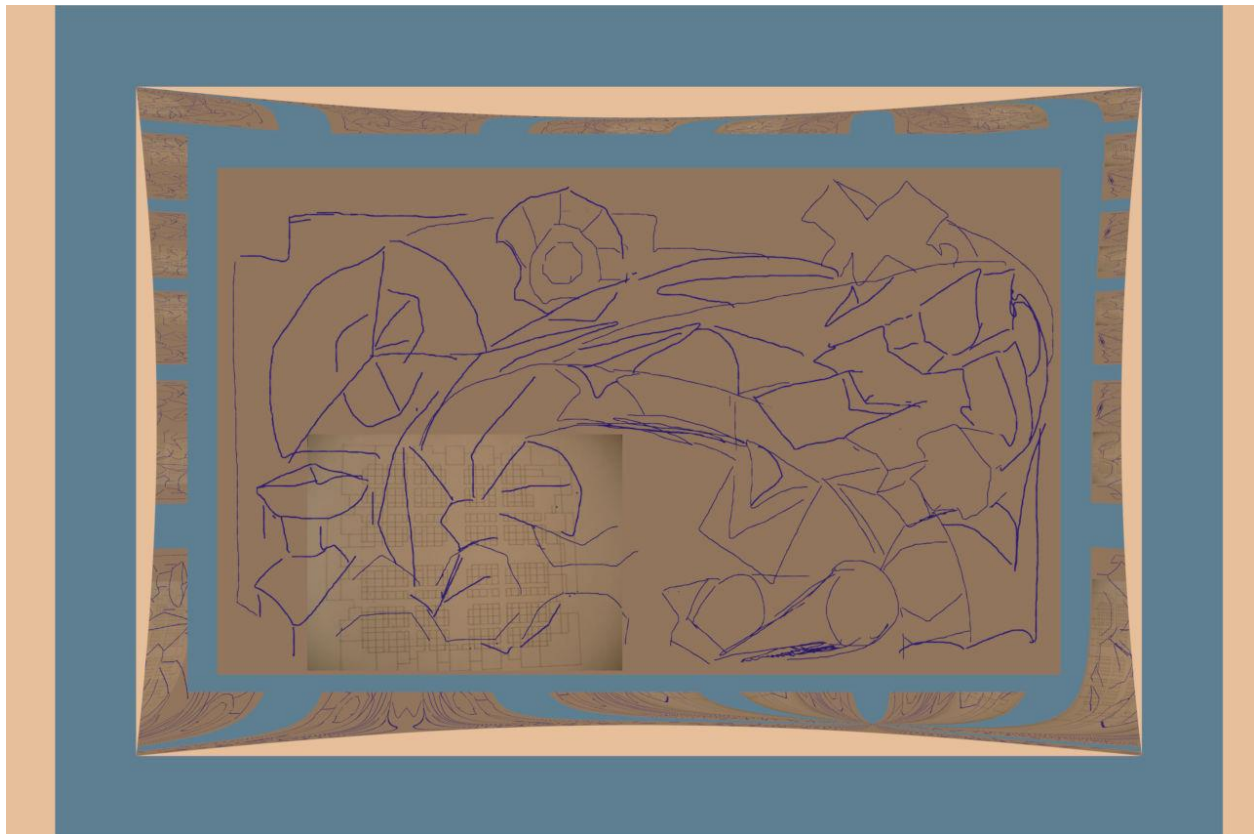
250h13

250s3

Duchamp to be looked at for nearly an hour...

the title brings a dialectical approach to sight(the hour refers to tres riches heures anagram heuristic rose with name to come Rose Selavy cracks as event find purposeful marks the fault lines in world of reversals..

250i1



250s3

Duchamp Paradise

Give and take in pictorial paradise as a recombinaive poetic in which the flatter forms join accross a distance to flower and the more dimensional emerge from a molding environment... otherwise-nearness to Arthur Dove reciprocated in new Object works of latter.

Duchamp dropped string as measure

try it- it won't look like that...the qualifying "as it pleases" (shape of dropped string) means himself as moderator as art itself

the observer (occulist witness) seizes on the artist to make it's point....

Duchamp In infinitive apparition and appearance..

A infinitive in French sound Aon finitre or End of Time which his works take on inventiveness between the Wright bros and Einstein as creating a new order of time conflates appearance and Appeiron to the original apeiron as an order emergence to comprehension within faculty...

Duchamp to be looked at with one eye for nearly an hour....

interest in steam engine for foundation
borrowed from Piranesi Egyptian fireplace
ranges distribution pattern around
nonagon penta schema distorted to
moiree pattern on a scale punning Moira
as justice, drawing I give here elaborates
the visuals... I play with "crux" motif..

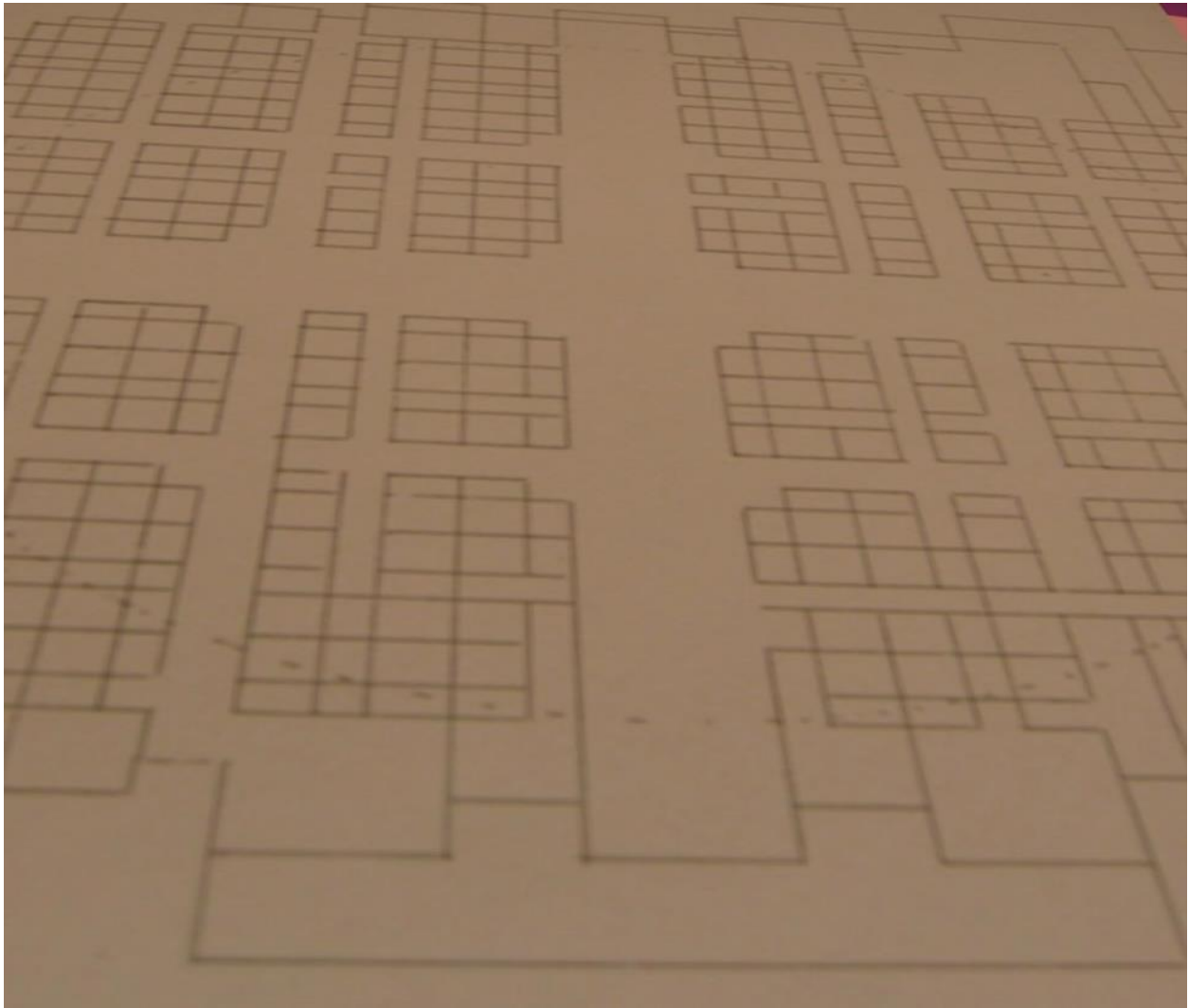


250i2

250s3

Duchamp notes on Bottle of Benedictine

seems to address 3 sets of 4 and 4 of 3 as
the "litany" of chariot (duodecohedron)
(project drawing form listed 1-3, or 2 and 3
as the # of perception in 4d chess pawn
now of pei the formative root Paen,
bottleneck of the Klein bottle lead as leads
to HC Andersons
.Bottleneck?



Tony Smith in referencing Ad's endgame engineered the shift from architecture as a splaying of surfaces which stops when light is revealed towards the abrupt change to black as making shape Duchamp meant in his note on appearance and apparition.

The history is that of the long river baptisms, detailed mappings of stations of the cross, the Melancholia monochrome rainbow, and Lucas Van Leyden's bow and lyre bolero version of Heraclitus in David Before Saul. In my work the building up of the ground is the "timid force" or successive generations fed via laser light to meet the disruptions that change in field share while drawing itself, Hadron like links the hidden neutron to the escaping neutrino as marks the passage by which the neutron star manifests the Higgs in dark variety per a clothing veil by which the field dependent arbor type floods energy towards that which contains in status over states as the nature bridged of appearance and apparition.



250I4

250s3

[HTTPS://WWW.LIVESCIENCE.COM/FIRST-STRUCTURES-IN-UNIVERSE-REVEALED.HTML](https://www.livescience.com/first-structures-in-universe-revealed.html)

Duchamp breeding colors

the idea is sympathetic to current modes of suspending fields of atoms in laser light fields , in his glass palettete idea the same suspension from material intrigues him as an idea to relate to the hatching whites transposed to black dots he relates in drawing the regions.

Duchamp Fresh Widow

Rose Selavy inscription important : the female personae is married to the Albertine (architectural window) with Proustian overtones of Albertine as not person but set of circumstances. Circumstantially "the end of history married to modernist mourning. Thus the freshets..

250k1



250s3

Duchamp note on wasp filament

dim as freedom of extension essentially to draw a breath in his allegory of wasp filament gives a drawing in which triangulation of eyes in the dim vector is displaced to an added dim- seemingly simple diagram very good complex diagram of 4th dim thinking...

Duchamp- color parallism to croquet

croquet color /malic mallets : a parallism as in point-line-plane 3d... he identifies red as shift point to color as a n.dim provisional status comparable to the / line of math or words in which a null set represents

possible worlds rather than zero a wicket of no-thing.

Duchamp: Self portrait in Profile

a shadow play in which he has shaped his hand to look like his profile, the hand which creates profiles somehow is not thought of itself being in profile and here we have their virtual eclipse.



250k6

250s3

Duchamp Cuttage in Reserve

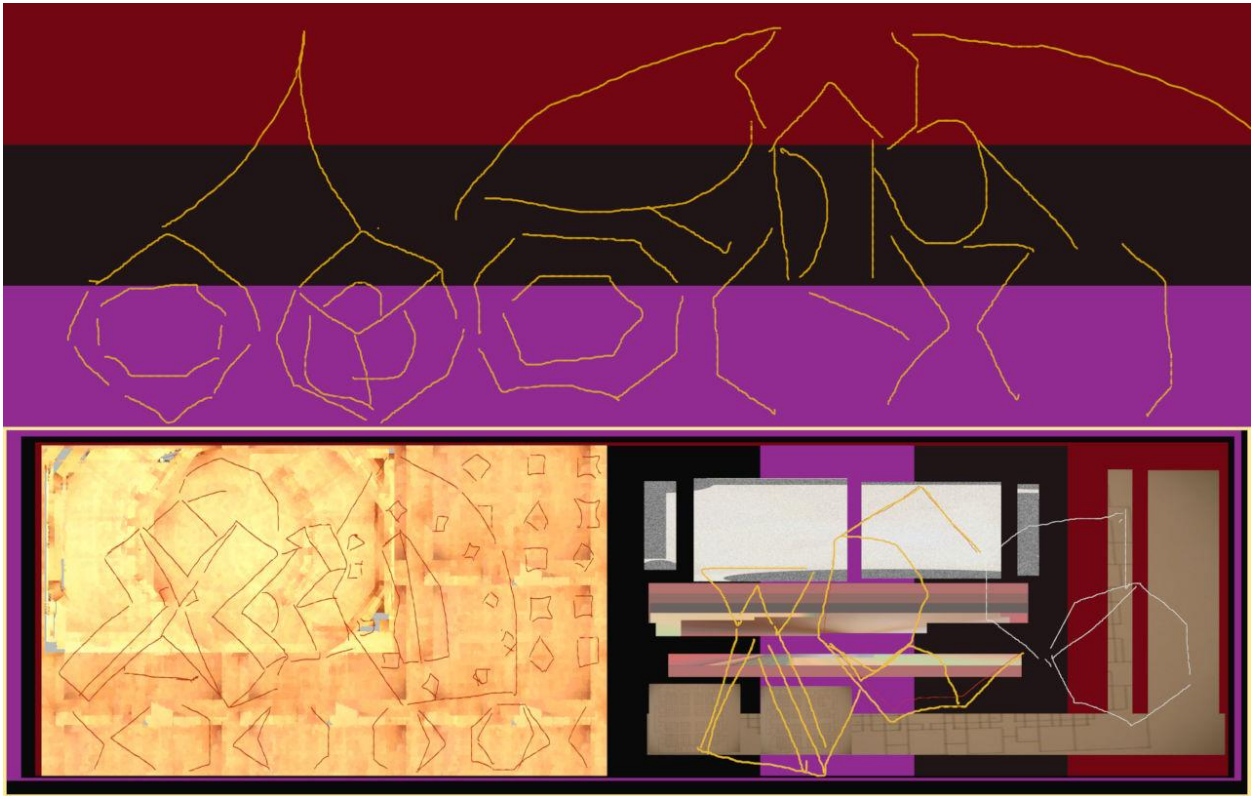
the aparition of a shape is in its sensed variety an acuity open to the generation of freedom of extension or dimension which Duchamp terms here cuttage in reserve ie oposing but equal force finding and opening circumstantiality rather than blocked at a particular dimension.



25k7

Duchamp print version of self portrait in profile

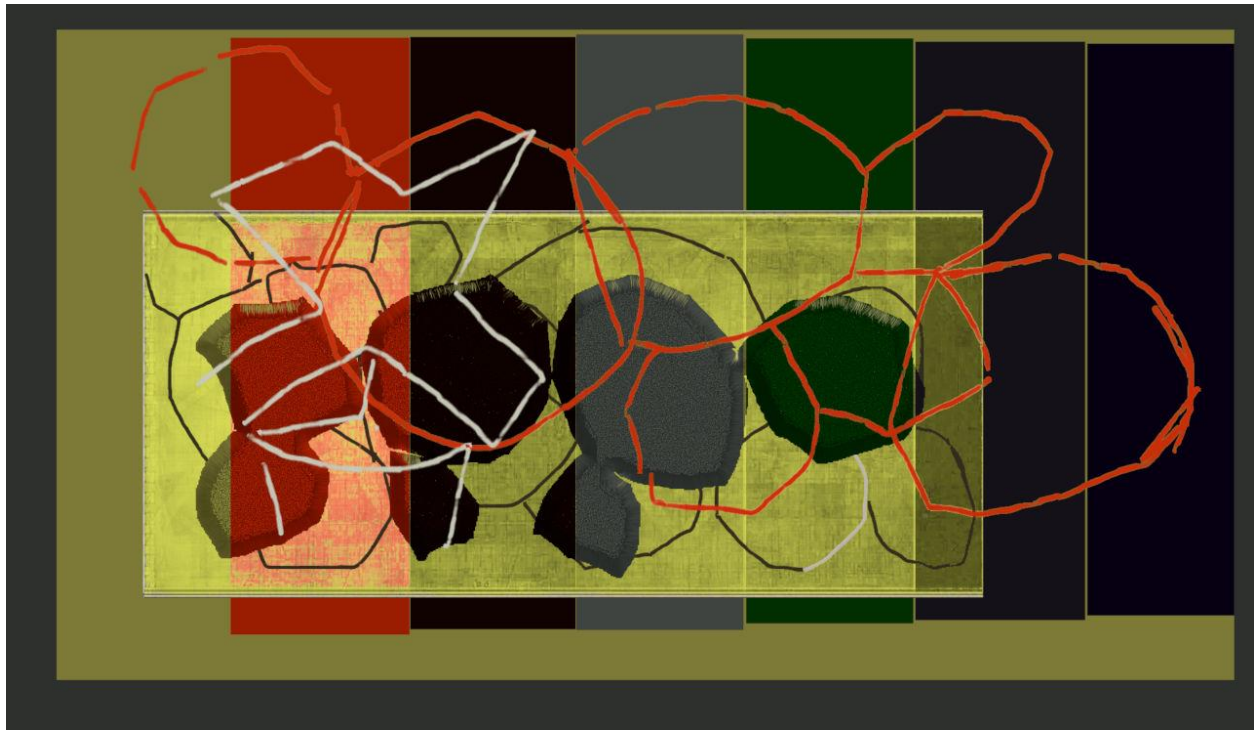
since printform not reversed the reverse image forming a janus shovel image in advance of future buried in past and past in future" Heraclitan these transposed those again these" his end of history gambit prepared in advance..(his advanced will)...



250k10

250s3

the opposite sides distributing a force if
across different dimensions indicate of
moira (justice)a now moiree pattern
(orbiting bodies to extreme gravity this
spiral as lemella/echinus-spiky element of
femme pendu (pei to configure: echinus
pattern as nonogon pentagon frame



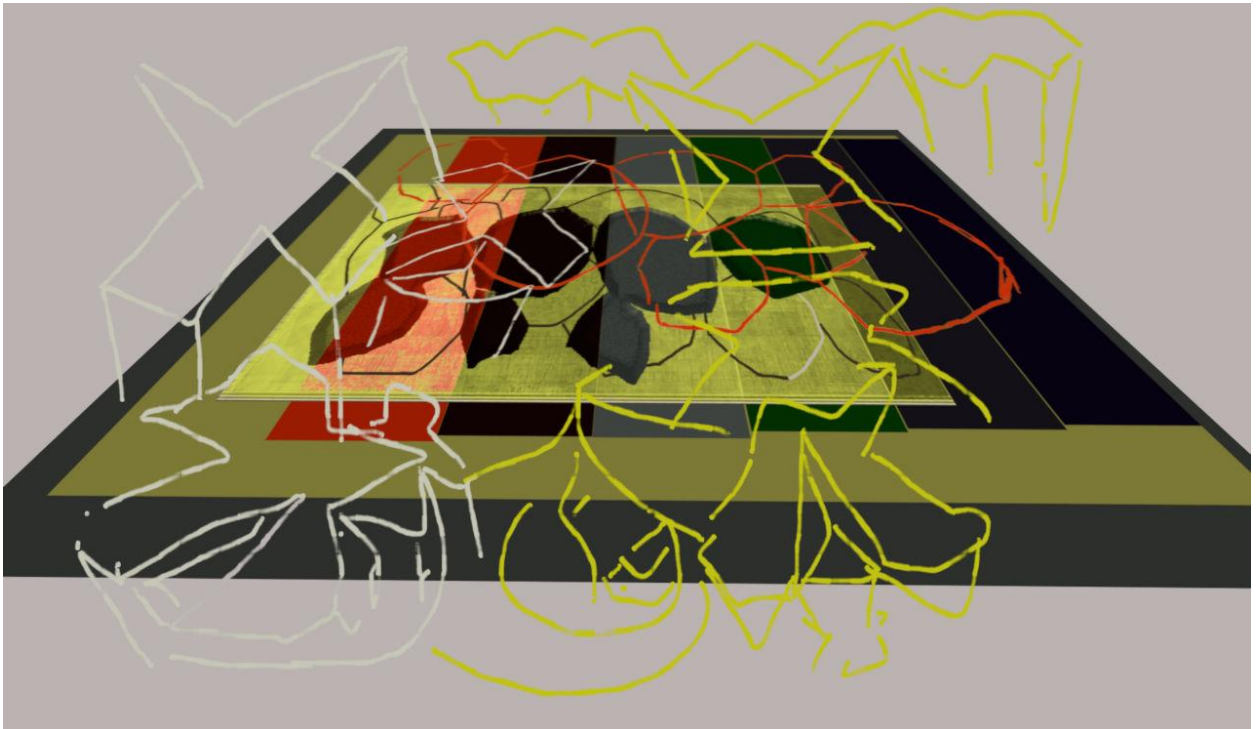
25013

Duchamp note: “further references the glass”...

the references to the glass are the green box notes and also associated projects which are its' own allegory within another

250s3

allegory. Any combination of the notes and associated projects will be suggestive since both have a tongue in cheek element there is always more to divine.



250L4

250s3

the nose of the triangle keeps rotating... "if
all turned to smoke the nostrils would sort
them out" Heraclitus..



250m3

250s3

Duchamp Large Glass

The first one notices are division by 2 and four per the scissors, and three



[Marcel Duchamp](#)
[@artistduchamp](#)

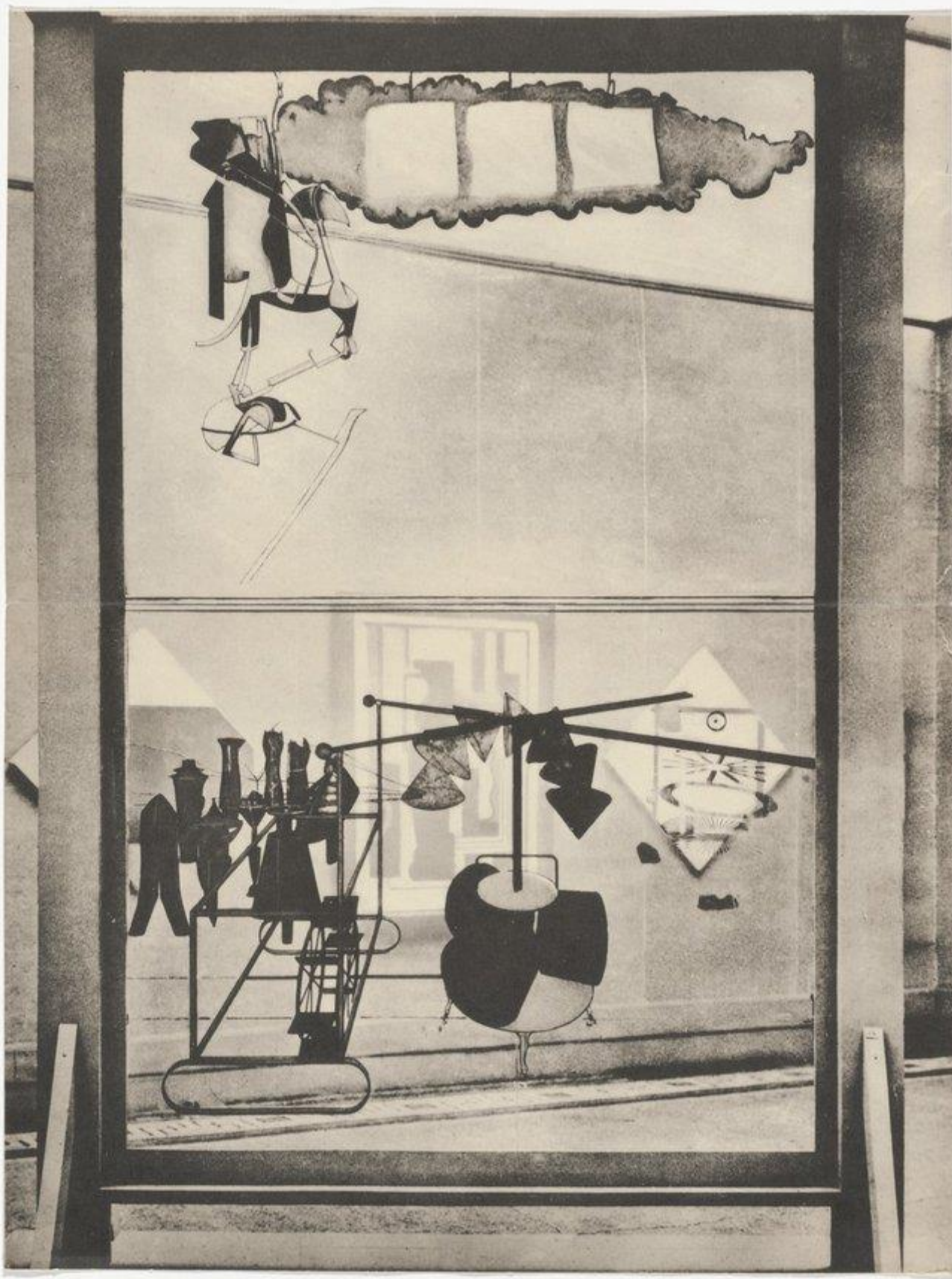
.

[2h](#)

Marcel Duchamp, Untitled from The Bride Stripped Bare by Her Bachelors, Even (The Green Box) (La mariée mise à nu par ses célibataires, même [Boîte verte]), 1934

<http://moma.org/collection/works/174564>

[#museumarchive](#) [#museumofmodernart](#)





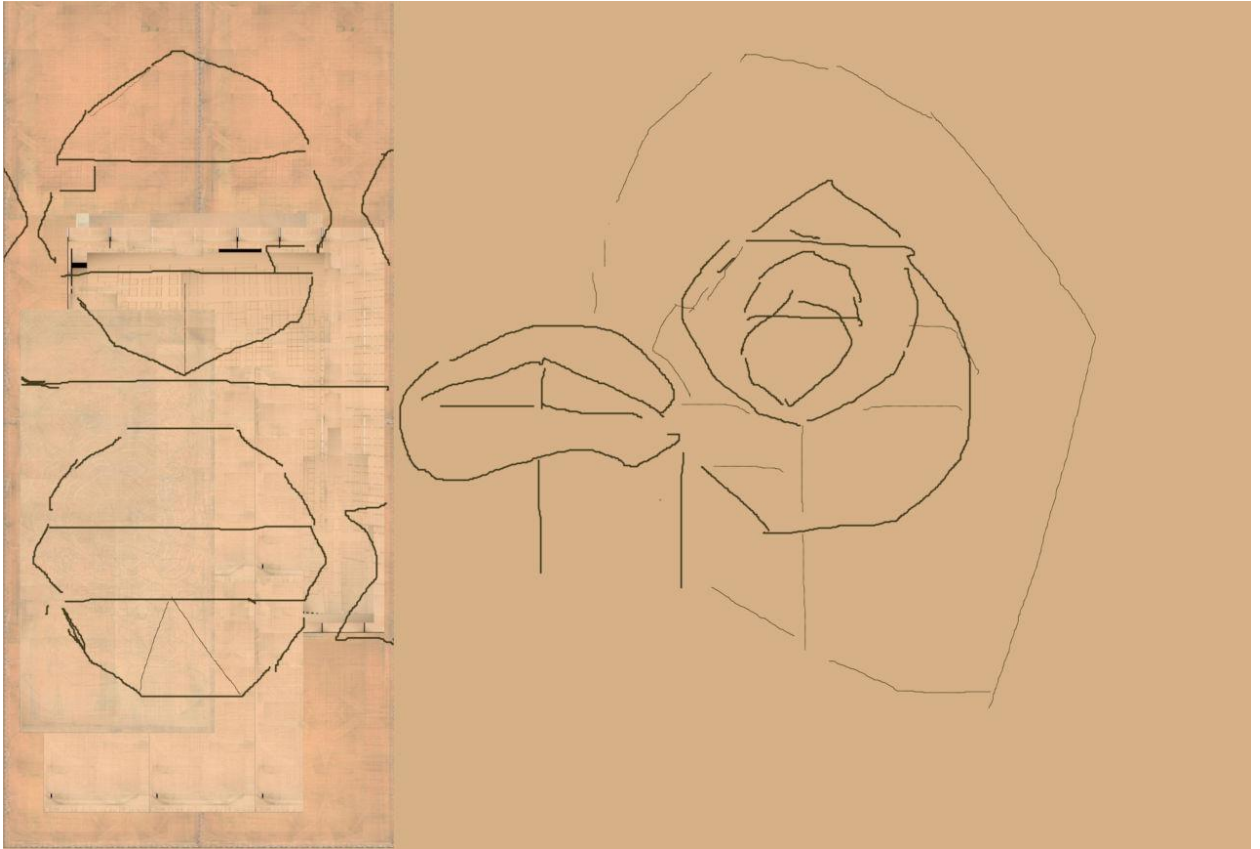
[Edwin S VanGorder](#)
[@vanisvan](#)

Replying to

[@artistduchamp](#)

the landmarks given ones first glance are
the division by three at the top, the scissors
element as two and four, the nonogon or
spiral producing pentagons in rising arial
column, and conical counter inversions :all
accross dimensions familiar and strange...
self, other, unity

Duchamp – I am referencing Matheiu
drawing in Guggenheim
mutual reference to brut cement poured as
in malic moulds goetia and theureia , for
Duchamp lateral dimension gravity free tho
this drawing poses the riddle of added
dimension as enclosed to the similar
Mathieu



250m11

<https://www.quantamagazine.org/mathematicians-settle-erdos-coloring-conjecture-20210405>

250s3

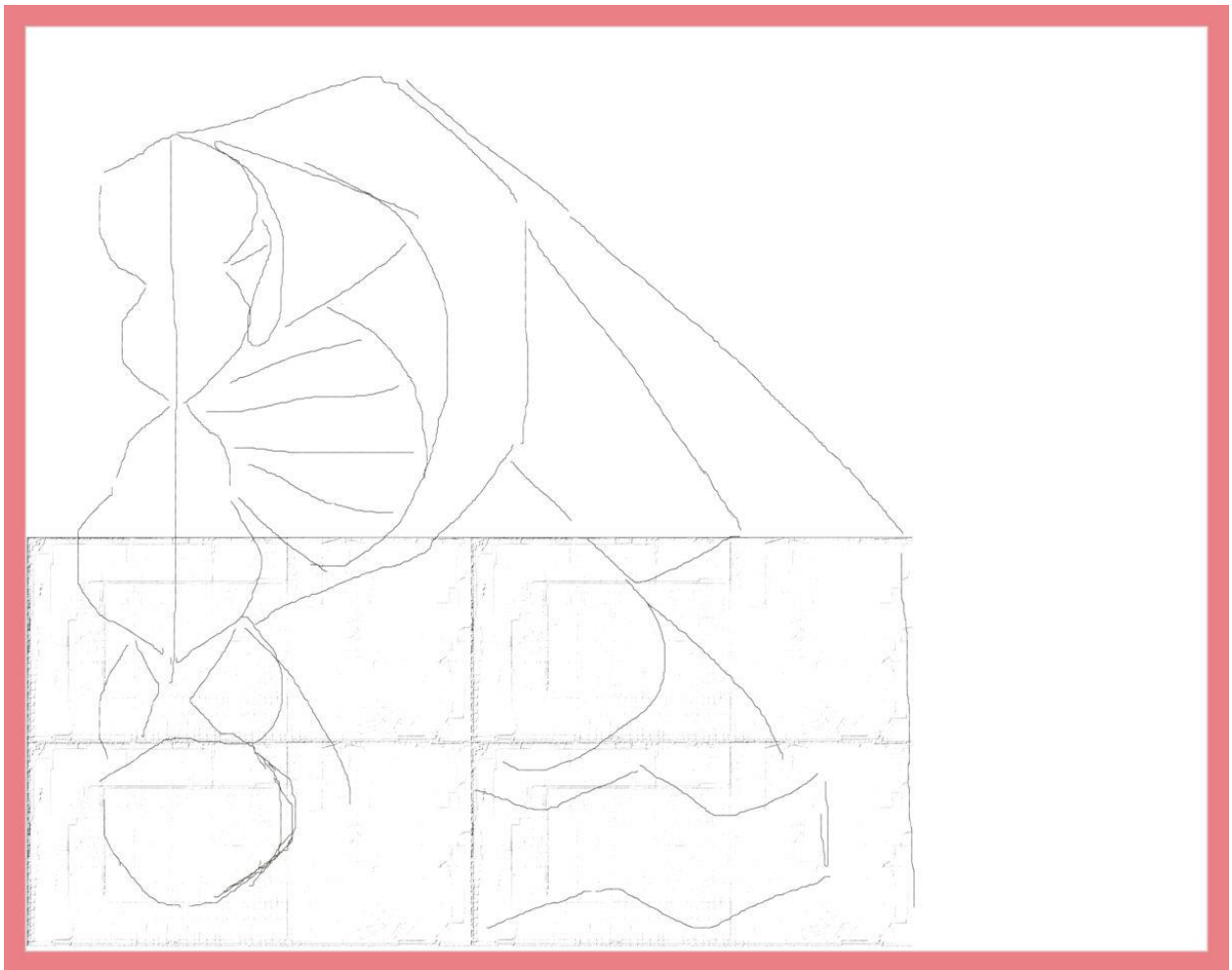
the anomaly of Apollinaire naming the Orphism (which has figured in Stella's channelling of Eileen Grey's architectural plan enameled screens) is in the root *pei* per Apollo figuring also in the Phaedrus and thus a series of puns parallel to sanskrit drawing verbs (some 300)



230m13

Indications in Duchamp towards creating a dictionary are a pun on the weak force (subject to beta decay) first in the visual verbal pun personae of the project to “timi” (timid force) of time space and timi Sanskrit drawing verb for overlap which in his idea of hinging n- dimensions gather trajectories.. the entropy of beta decay in his alphabet is the link between Sanskrit drawing verbs as pei to the Greek network (Aporanha) towards tropisms/entropy, structure of word pun itself. The Glass then is the Brachelogy initiated by his contact with Brach and elevating an Egyptian fire place apparition wrought of Piranesi to a continuance in it base as the shadow play of the music of the speres dividing the nonogon or crystal facing schema from the

point trajectory meeting a plane at point to the open and inverted base the slack of which brings the cone to status of n dimensional sagittal section as the curved space.



250m15

250s3

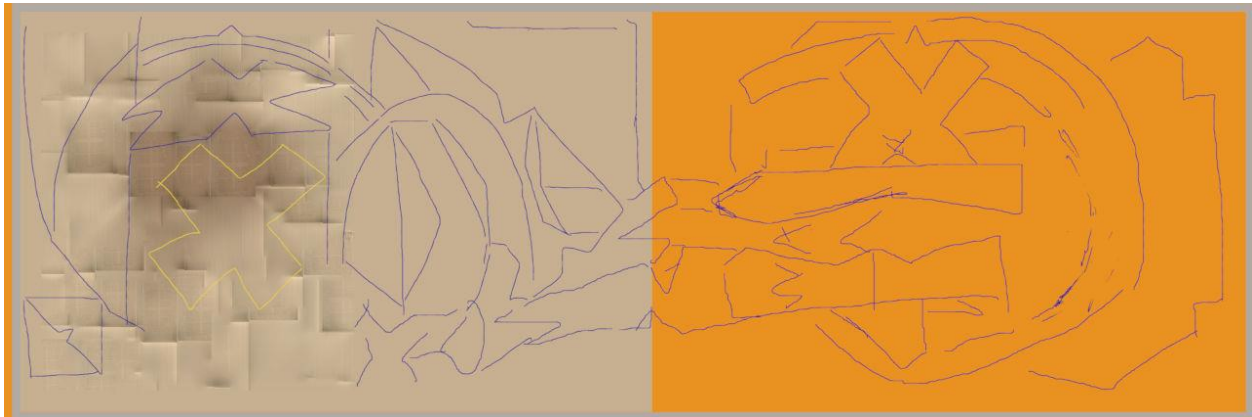
End of History Revisited on 4/7/21
7 come eleven : on the particular
Wednesday experiment on muons
definitively proved an unknown phys

ics is qualifying quantum entropy, miss
symmetries which we see as lensing in
viewing layers of Black hole entropy and
information in gravity waves , the
spontaneous symmetry fractures by which
the Higgs field informs mass in a paradox
by which neutrinos or massless particles
nested from their opposite strong force
and donation of strong force binding of
neutrons and protons in the weak force all
in their collective “gravity” relating in the
muon experiment that extra spin or

response outside our known system which we now are aware transcends the Standard Model which inspired Duchamp and his generation and which in so doing continues the interest in the n dimension continuum through this review of what that generation termed “end of history”.

Duchamp Wilson Lincoln...

the interference patterns through a lattice permitting a lensing of images translates to our ages continuation of the n dimensional interest, I see lensing of dark matter as the coming paradox on this day after the end of history (4/7/21 muon experiment and "magnetic moment"



250o3

:

Duchamp 3 Standard Stoppages
per "Standard Stoppages" The spatial
layering is a pun visually/verbally in tension
to the effect that the Standard Model is
imaged to it's imagination. His theme of
the end of history has this Gersaint's
signboard variant as sigla.

Duchamps and “Continuum”

He may have come in contact with Klee's
Thinking Eye

Towards consideration of point of view and
line of approach within plane of
consciousness in stating mass...

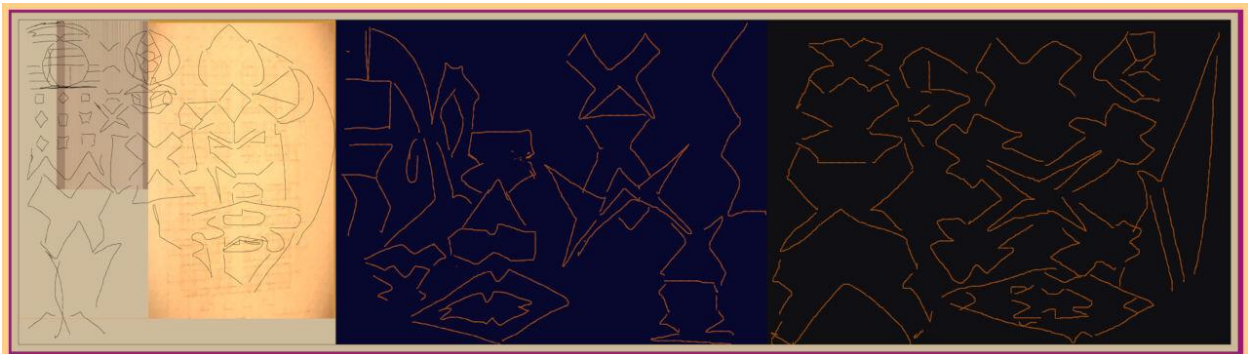


250o6

250s3

Duchamp vizaviz electrical stripping

in our day the stripping is the harboring of
the strong force within that beta decay
which transmits massless particles in a
tension between quasi particles or brief
appearances and virtual particles
referencing the equilibrium of possible
world as chaotic but open to timing.



260p1

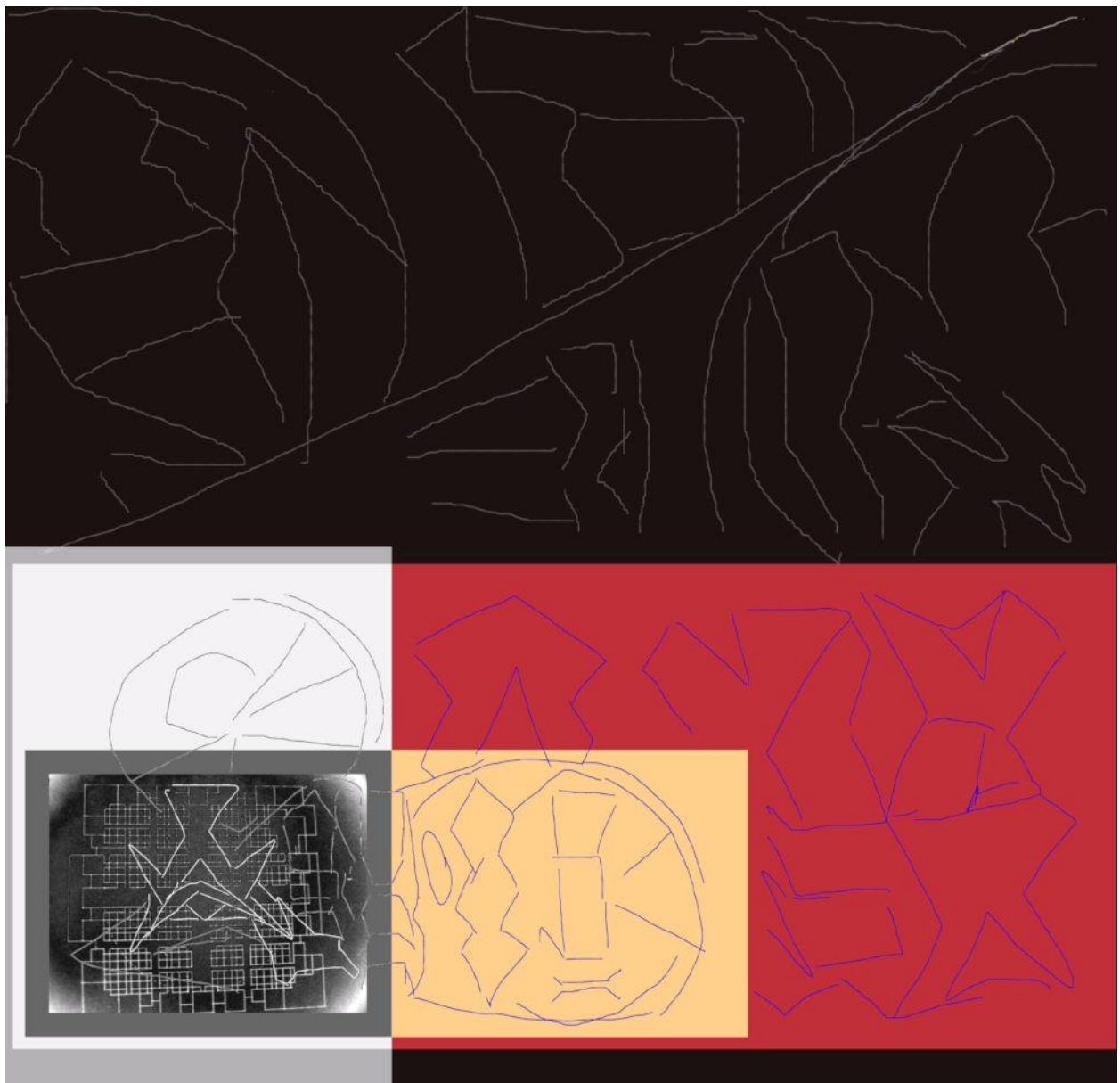
250s3

Duchamp bottle rack ready made

I think the piece figured for him as a puzzle per how to create a base for the Large Glass, the forms here seem to inform that base through a compression similar in spirit to the way glass block is made, a process which also may have been use in the "glass skull" forgeries.

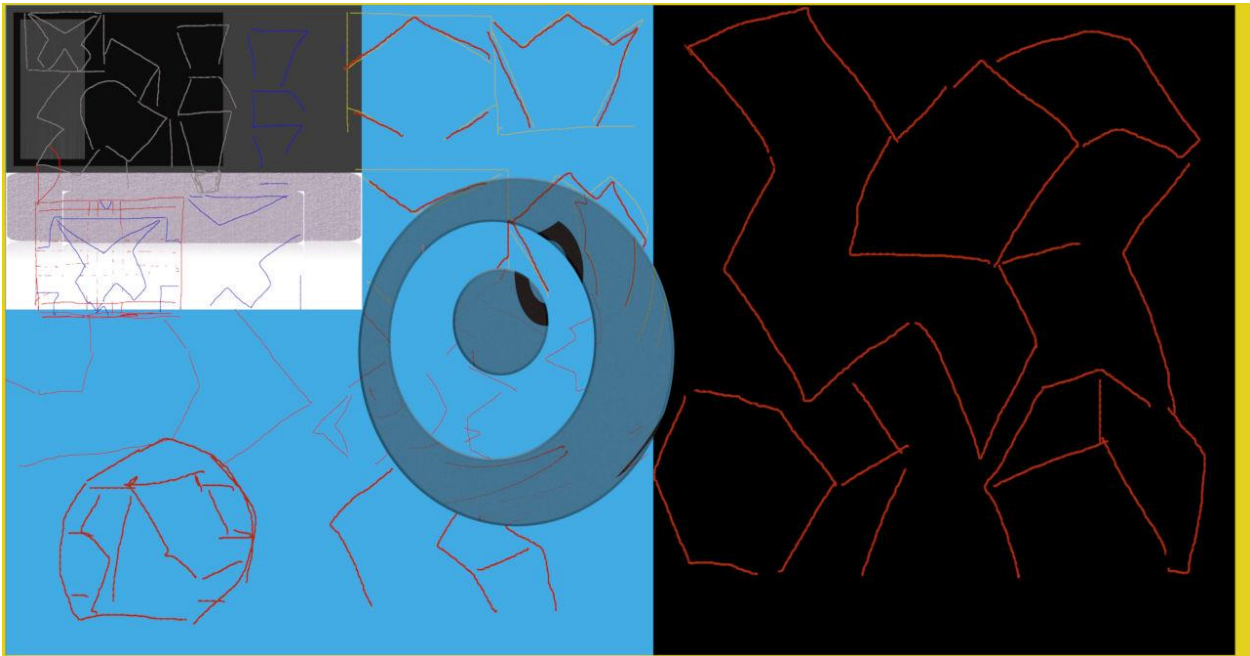
Duchamp Discs bearing rotaries...

the outer fields are the relation of point of view in the sense of entering continuum of line plane and mass with the center a sigla for that process.... the mantra omainpomaniom relates Peima-one who bears flowers and relates to Greek Pei=configure...



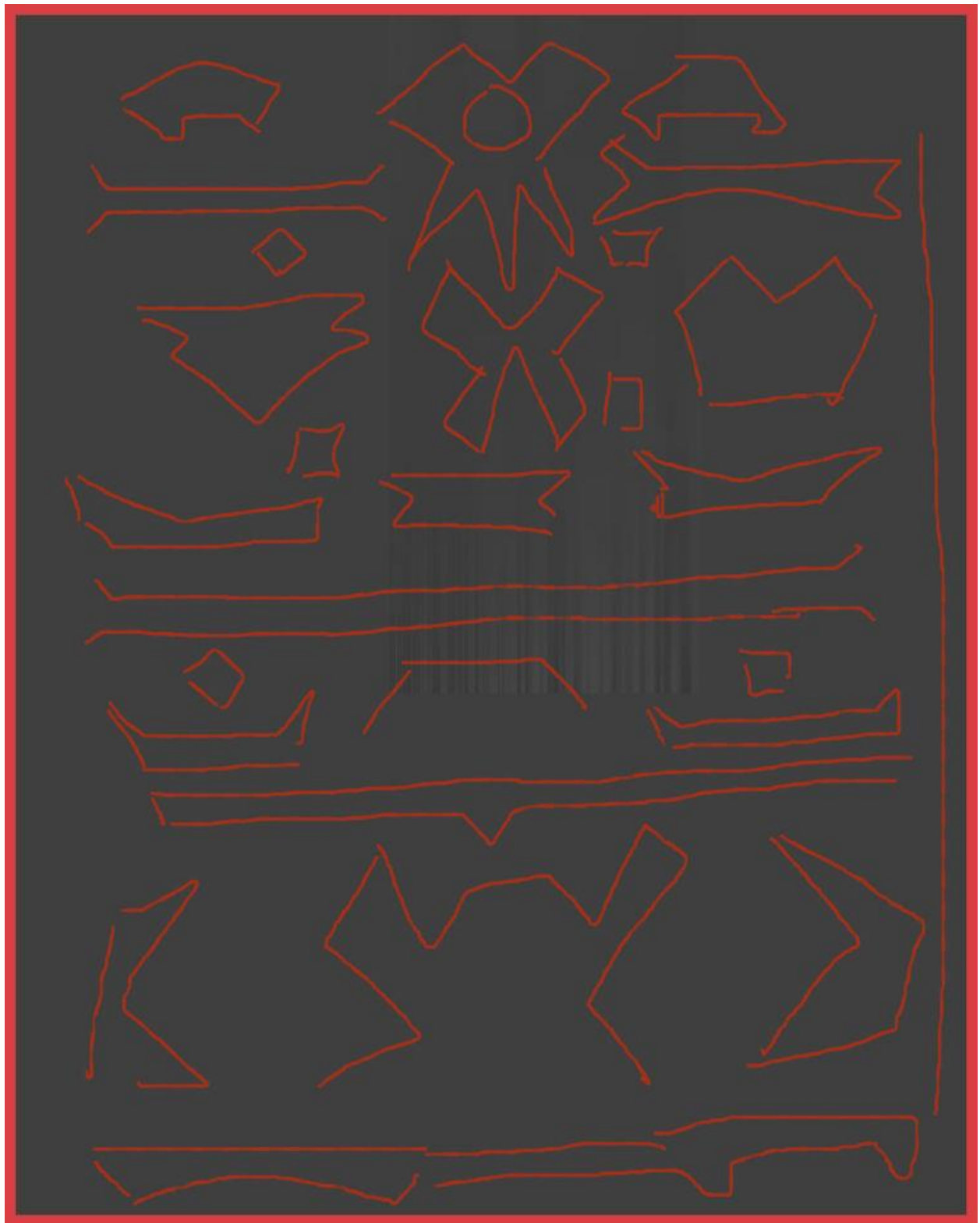
250p3

250s3



250p5

250s3

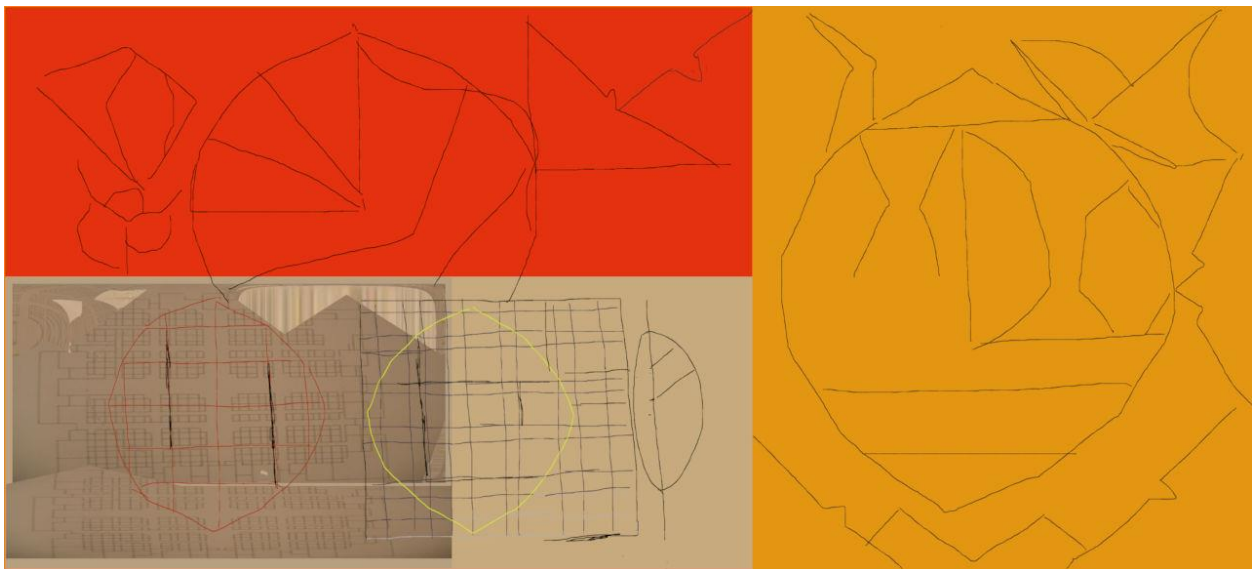


250p6

250s3

Duchamp Fountain

The fovia-field of vision relates two matrix power grids one Jordanian ie by threes and one Clifford ie by fours referencing the quaternian theory scrawled by Irish mathematician on Dublin bridge in ectasy. Note R-Mutt = Pei the configure building “pyramid”...



250q1

250s3

genesis of transmundane space frame

the space filled out in the strong force from spontaneous fracturing of of cosmic symmetry from the universal constant Higgs beyond the representative boson is the series of empty regions as in old maps that are now as new ones. The sixth dimension maintained a furl at inception.



250q3

250s3

The computer analyzed information of universe at inception show a branching into nonogon forms via a hexagonal implosion and explosion motif which similar to the Hawking's modeling gathers particular gravity at what really appears to be another dimension exploding in and being modified through the lensing of dimensions at different rates via the expansion. A golden section grid as symplectic or linked to rubber sheet non deSitter form is interesting to pose against the curvatures from vertices that find equilibrium molds between the overlapping which flip orientation by that main force ie rectangle to diamond square root advances. The fifth dimension as rubber sheet funnel then

meets a kind of whirlwind opening and reversing as fifth dimension which at a contracting and flipping towards hyperspheres as marked to information and space to time, becomes time like with an octangular and heptangular star burst pattern. managing dimension flip strong interpenetrations and knot forms, the special symmetries and breaches to more complex mapping characterizing the seventh dimension.

Duchamp's musical score notes direct attention to a round of making a seal (as in the Vatican Magi seals, essentially dimensions. Here I have gone into the fourth fifth sixth and seventh... also having their counterparts in Chakras if you are

interesting in meeting string theory from that also parallel as I mention in passing. So I would say there is a double sense of time in which gravity wave fissures structure a mirroring of the Higgs or Universal constant while at the same time the primal universe as unfolding dimension into dimension does so in layers still becoming and this ongoing disturbance structures spontaneous cosmic fracturing of anamorphic expectations.

Duchamp Young Cherry Trees Secured
against Hares.

reworking a Picasso joke of famous portrait
of Max Jacob in pencil followed up

reconstituted as peeled fruit still life the idea of difficulty in mass producing liberty in the original context mirrored Picasso's failed one year effort to be a poet and Jacob's art venture.

Duchamp buy a large looking Glass

(For Bob Alice and Guest?)



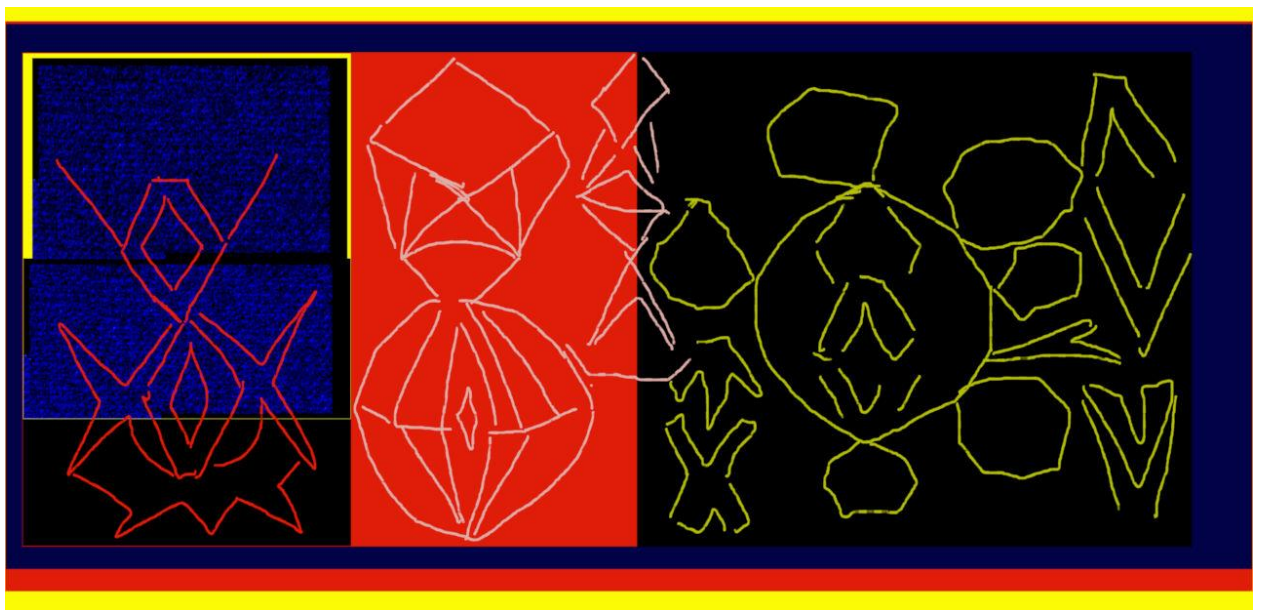
250r4

250s3

Duchamp The Chess Players

the idea of the work is how one dimension appears in another ie the transitive nature ontological to the vision in the apparition.

The n dimensional chess then is both opening into the title and concealed by the title.

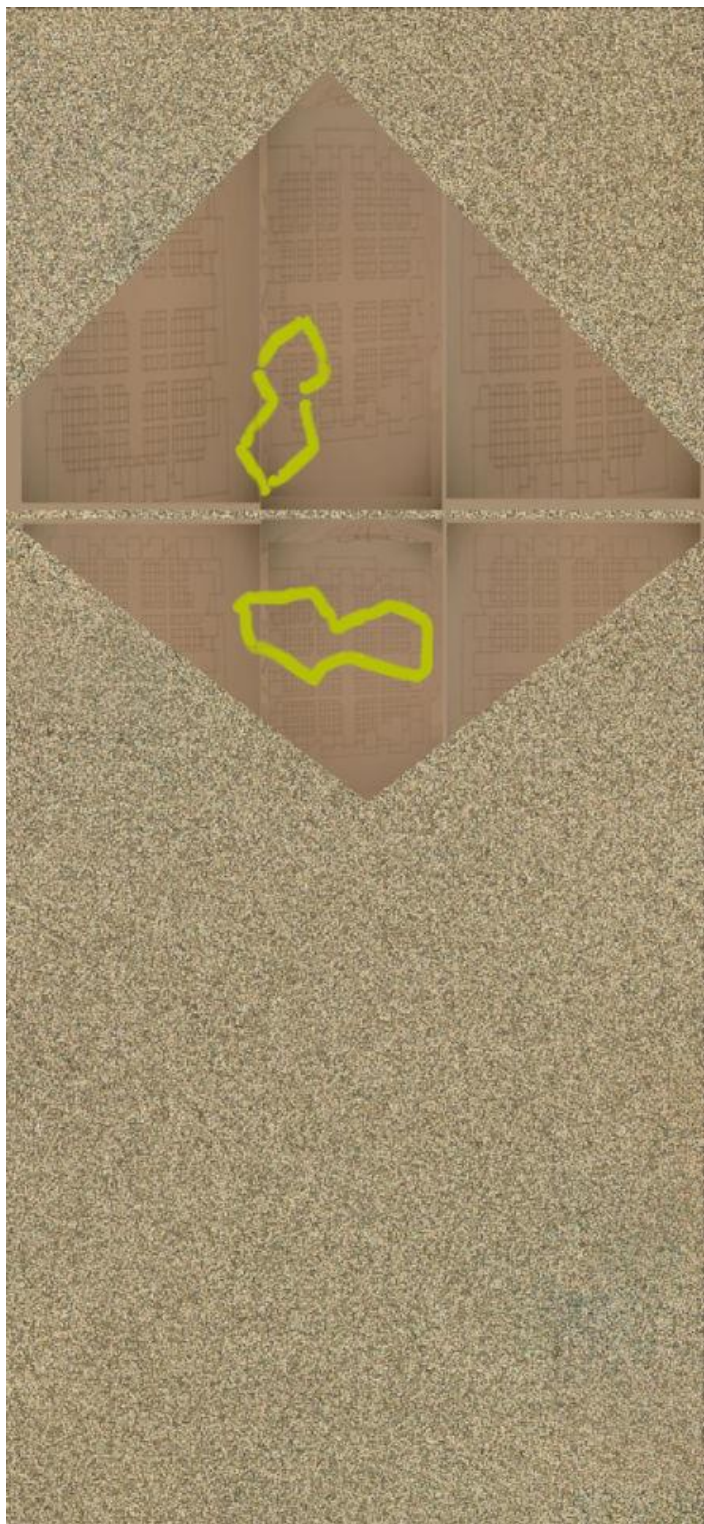


250s2

250s3

Duchamp Man Reading by Window

the foot to diamond base quotes Degas' 14 year old dancer whose bodice of real material may inform the ready made malic to an upper region Glass form. The foam like whites seem a reaction to Lacan's description of Cezanne which arrive to Smithsonian's Displacement Mirrors if shoe...



250s3

<https://www.quantamagazine.org/mathematician-disproves-group-algebra-unit-conjecture-20210412>

Duchamp Female fig leaf
the pentagonal faceting relates to other
hedrons as each brackets a containment
but also specifically has embedded its most
recent figure as part , the drawing I enclose
particularly models that idea and the odd
transpose of say 7 embedded in 8 with 8
embedded in seven etc.



250t1

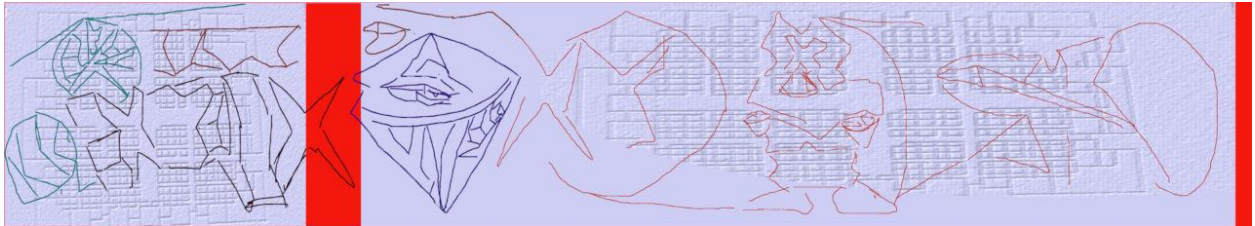
Duchamp Portrait Dulcinea

he specifies 5 graces (dimensions)

250s3

Duchamp network of Stoppages

the "cannon"-- six shots (dimensions but spreading) configure towards vertically marked 2 and three as numbers of perception between which a lensing of pairs to transparency behind the opaque white splinter color spectrum association to a texture (archi-texture) of movement.



250u5

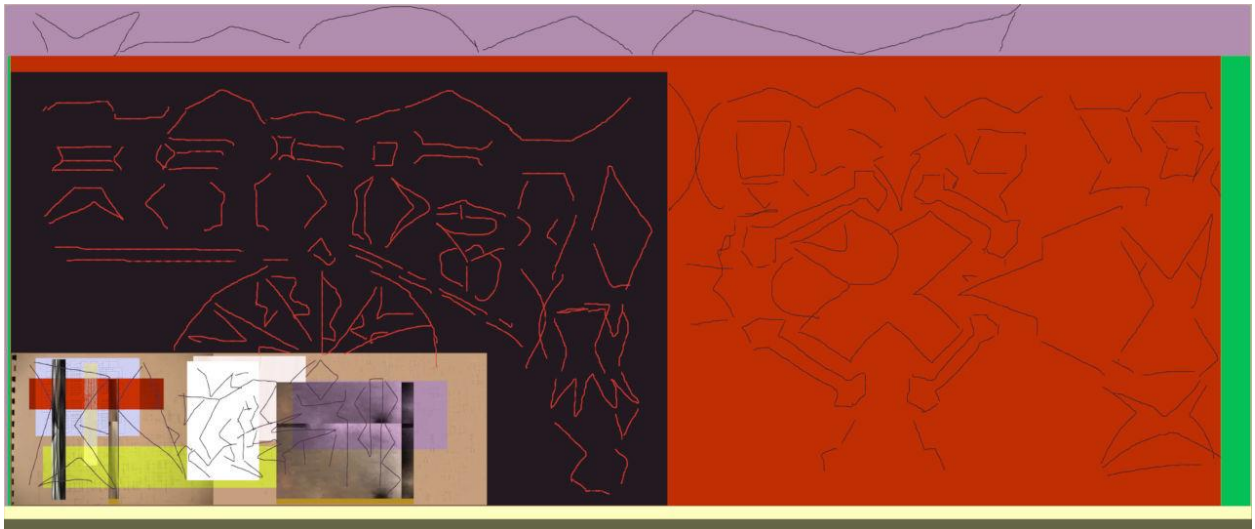
250s3

Odderon

https://www.livescience.com/ultra-rare-odderon-particle-detected.html?utm_source=notification

Duchamp Rotoreliefs

The white as surface is like the chromodynamics of physics where equilibrium or balance in color used as symbolic thinking becomes the observer status of a null set or least energy level of the greatest potential relating set theory null, zero, and observer to Parmenides.



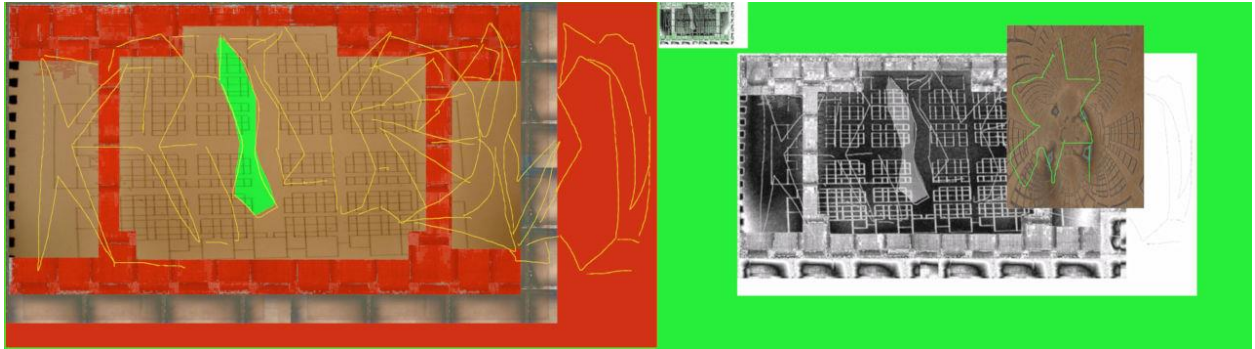
250u7

250s3

Duchamp Monte Carlo Bond

I think he culled the image from a Muybridge like series of photos of himself intently listening (possibly in conversation but other side of coin here is the wheel visualizing to it's apparition)>

a thing as hole in thing which is not in quantum chromodynamics a color not a color ie complex past beyond electromagnetic the odderon and muon manifest toward a variance in strong and weak identity.



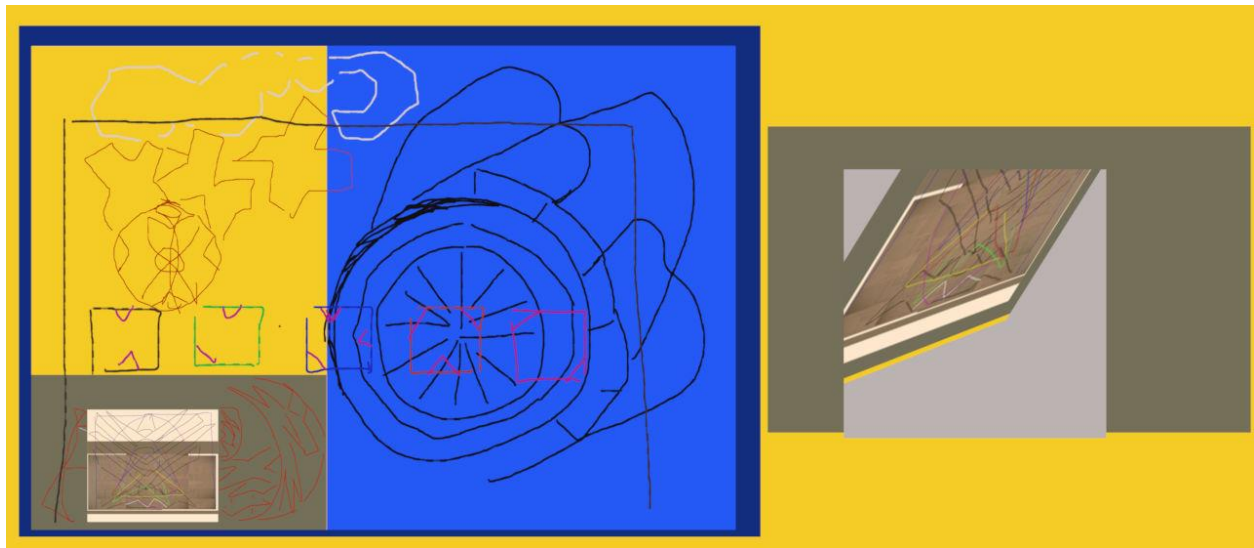
259v3

Duchamp Hat Rack (suspended)
 The hat rack is a hat trick

Duchamp plan for Glass
 Are orchestrated angles in their diamond
 extension of square root expansion shared
 between identified centers focused on the
 duodecodhedron division of three sets of
 four and four of three as inverses inviting

250s3

the triad tensors of physics and his interest
in 4th dim inversions



250w4

Duchamp and alphabets etc

he contemplates noncommutativity in
math at the spatial interplay of Octonion

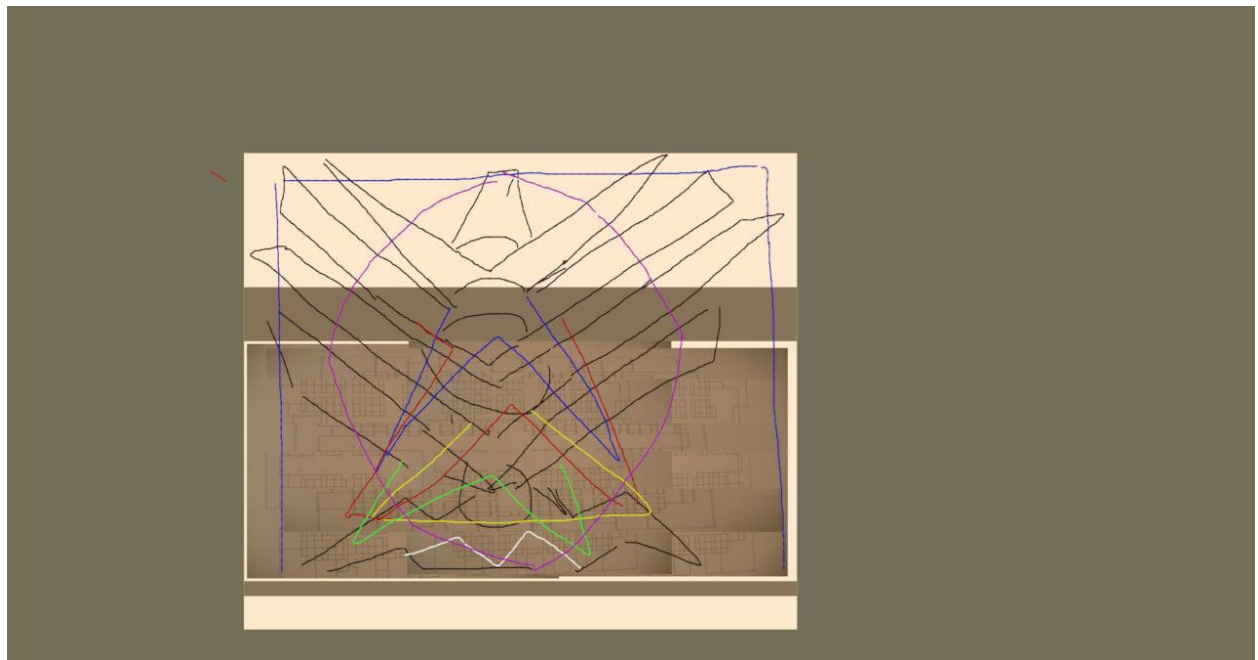
250s3

theory setting up Einstein while wondering about source in rhetoric and how the very contemplation strangely plays with the idea between language forms. The idea holds his interest.



240w2

250s3

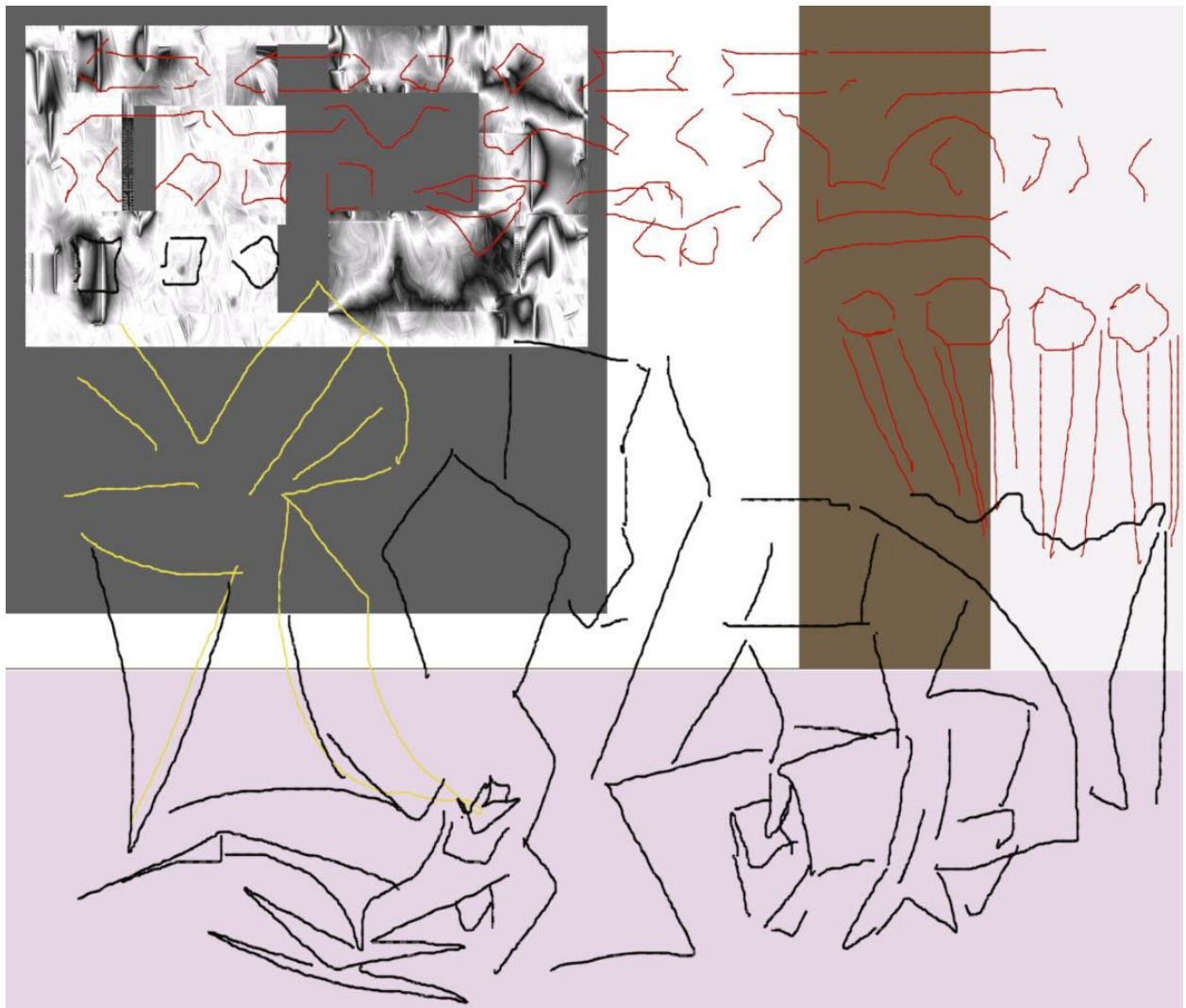


250w2

250s3

Duchamp passage of the Bride

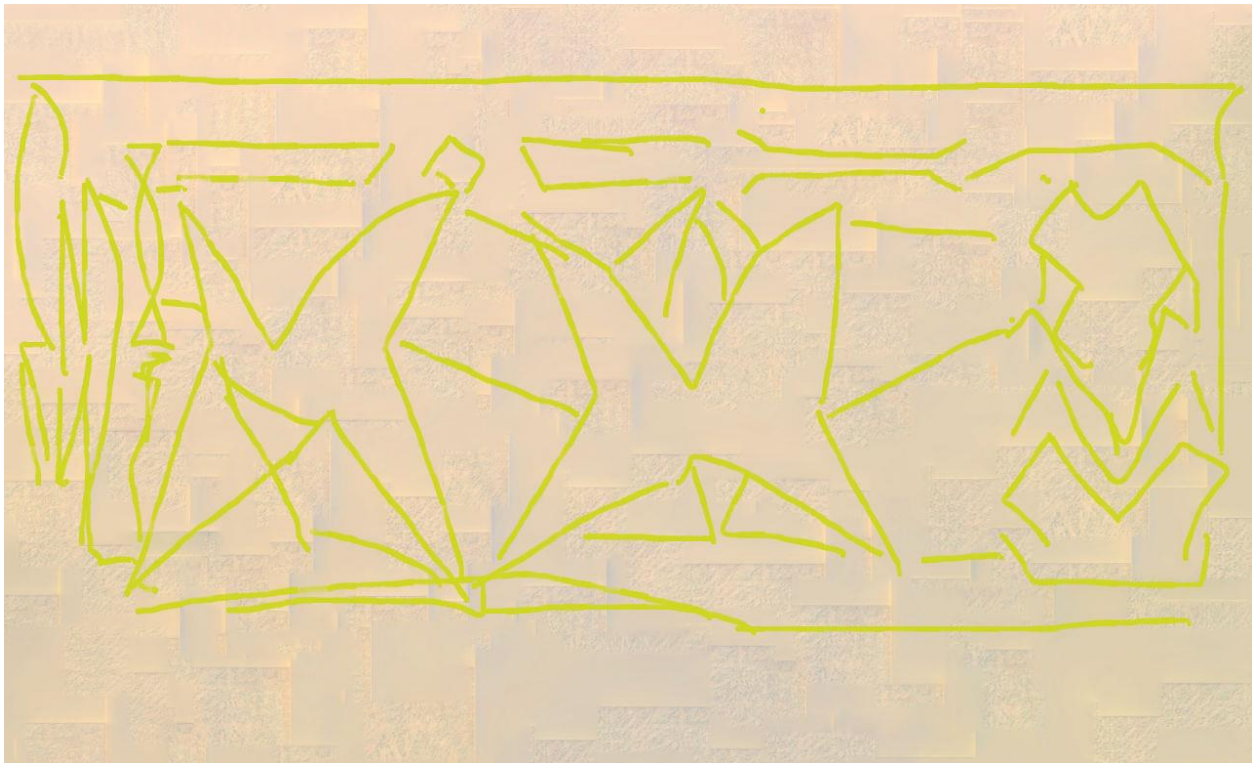
Seems to relate bris soleil as bride of the sun-exists as rite of passage in Khatmandu culture...



250w5

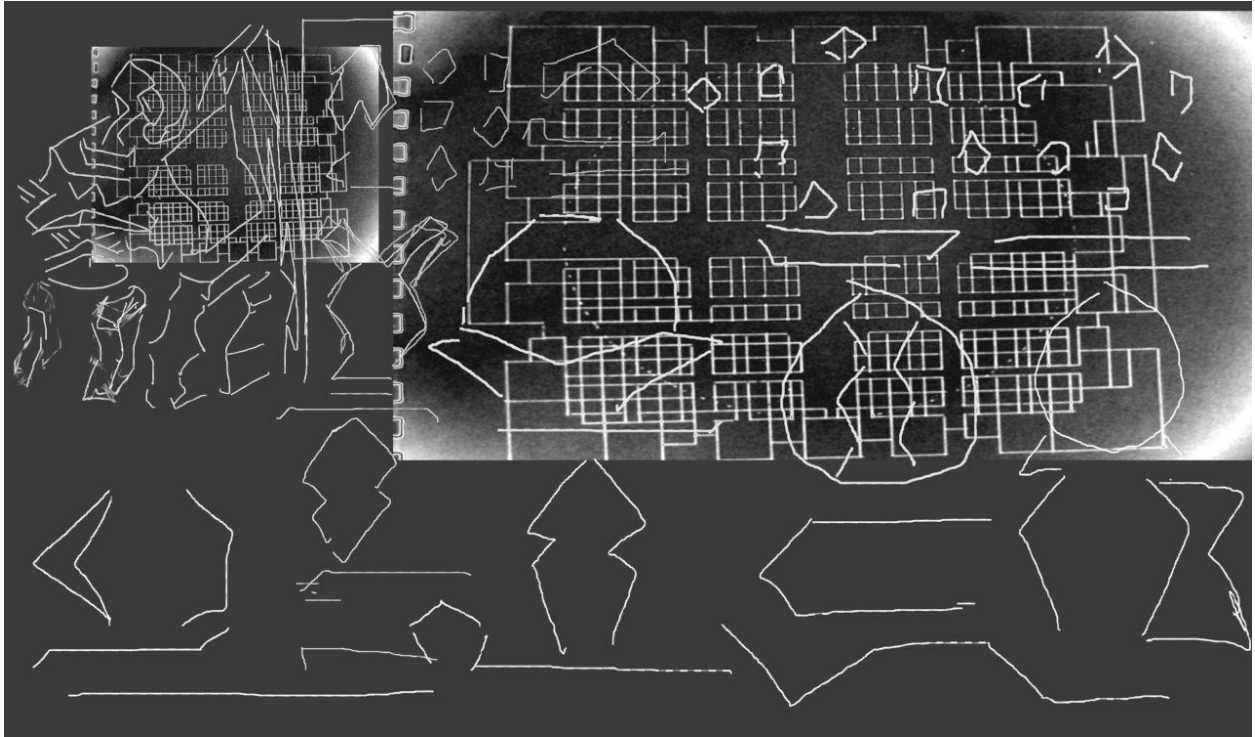
250s3

While Washington crosses the thaw
Duchamp is at a dress rehearsal for
wrapping the statue of liberty in an art
geture certainly precocious ... or not I
guess it was on arrival come to think of it...



250w9

250s3



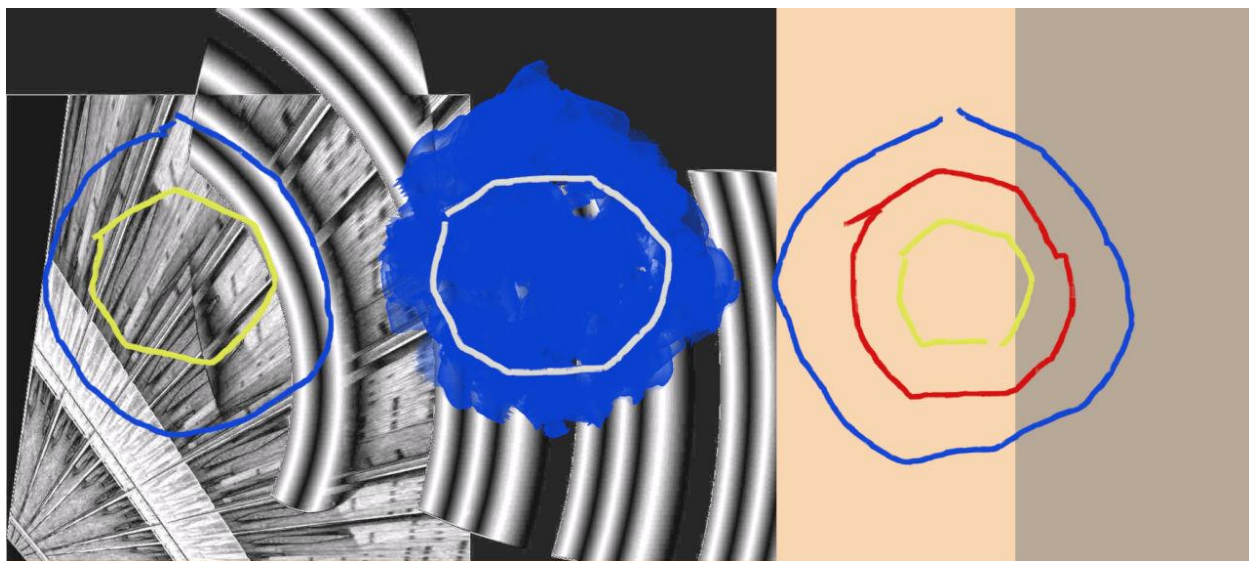
250w11

250s3

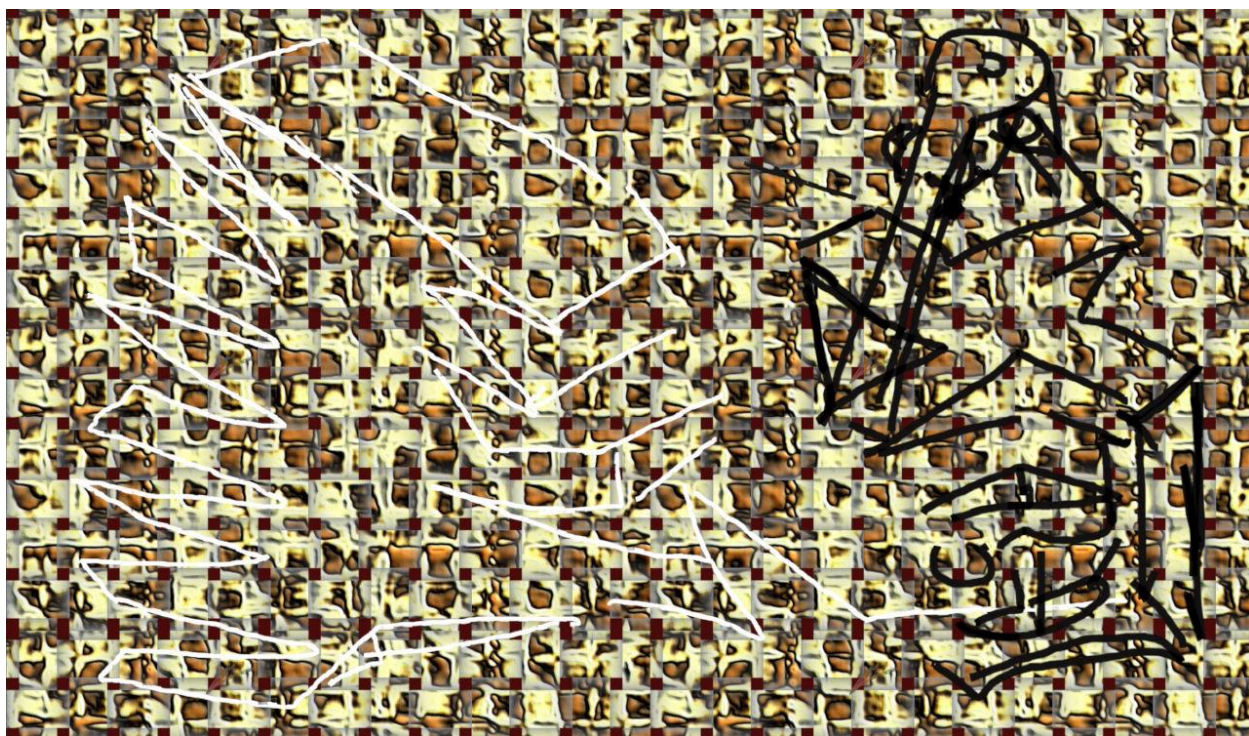
As Leonardo's birthday was yesterday I spent the time realizing his drawing of figure in circle as humankind the measure (In Greek human measure of light = photon towards which Heraclitus advanced the Great Year or prototype of light year)..and this drawing I enclose inverts a lemma construct ie the square is not in the circle but but rather that reverse (trope). The inversion within the drawing of hedron via a pressure of perspective as well corresponds to Duchamp's, malic molds expression as does the structure in hypersphere of a moiré pattern consequence and in the nonogon sequence from right angles to pentangular

projection of duodecohedron is the “hinge joint”

distiendre- use of bleach in cloth production for white leading to perception of adjacent color as heightened source of word "tint" and so distance is a color non color mirror displacement concept

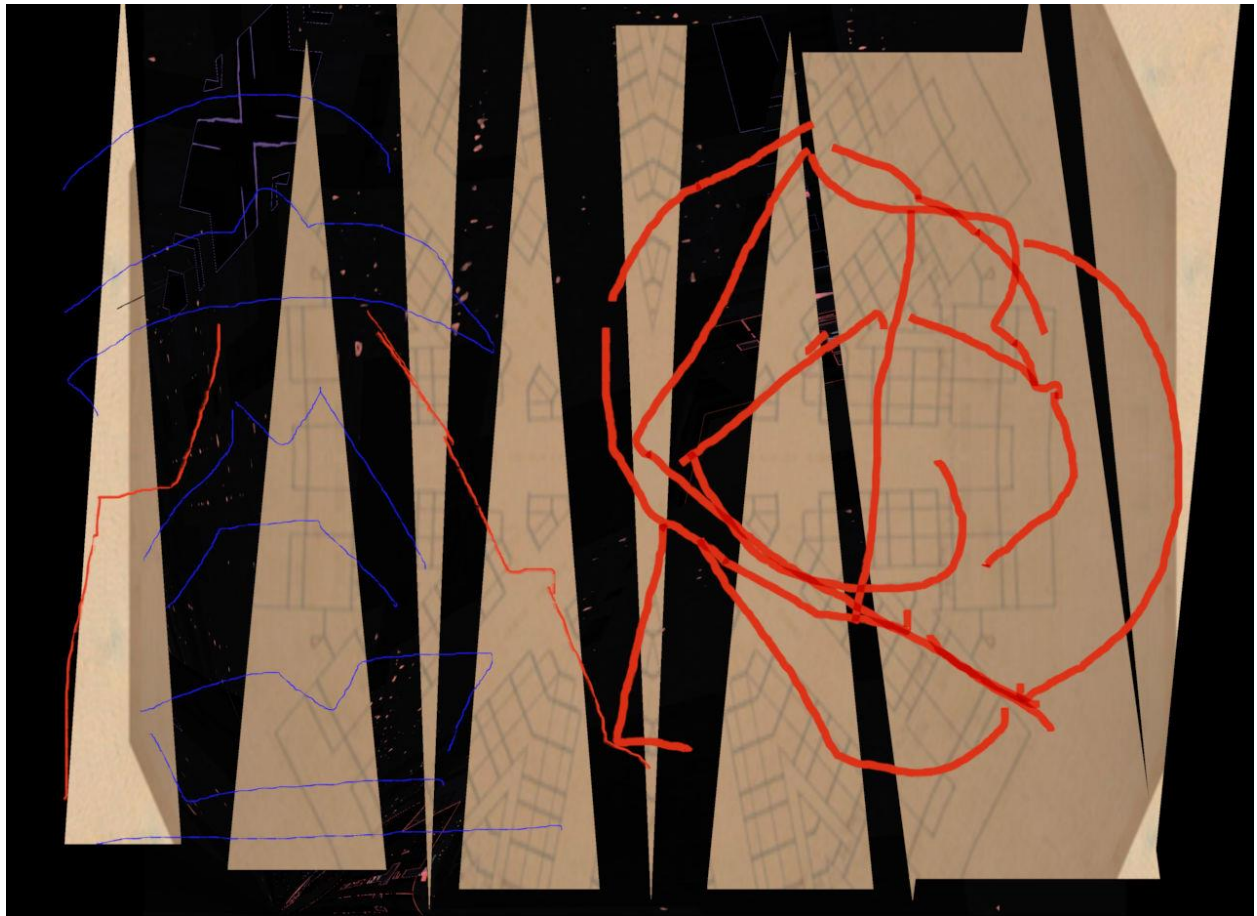


250w12



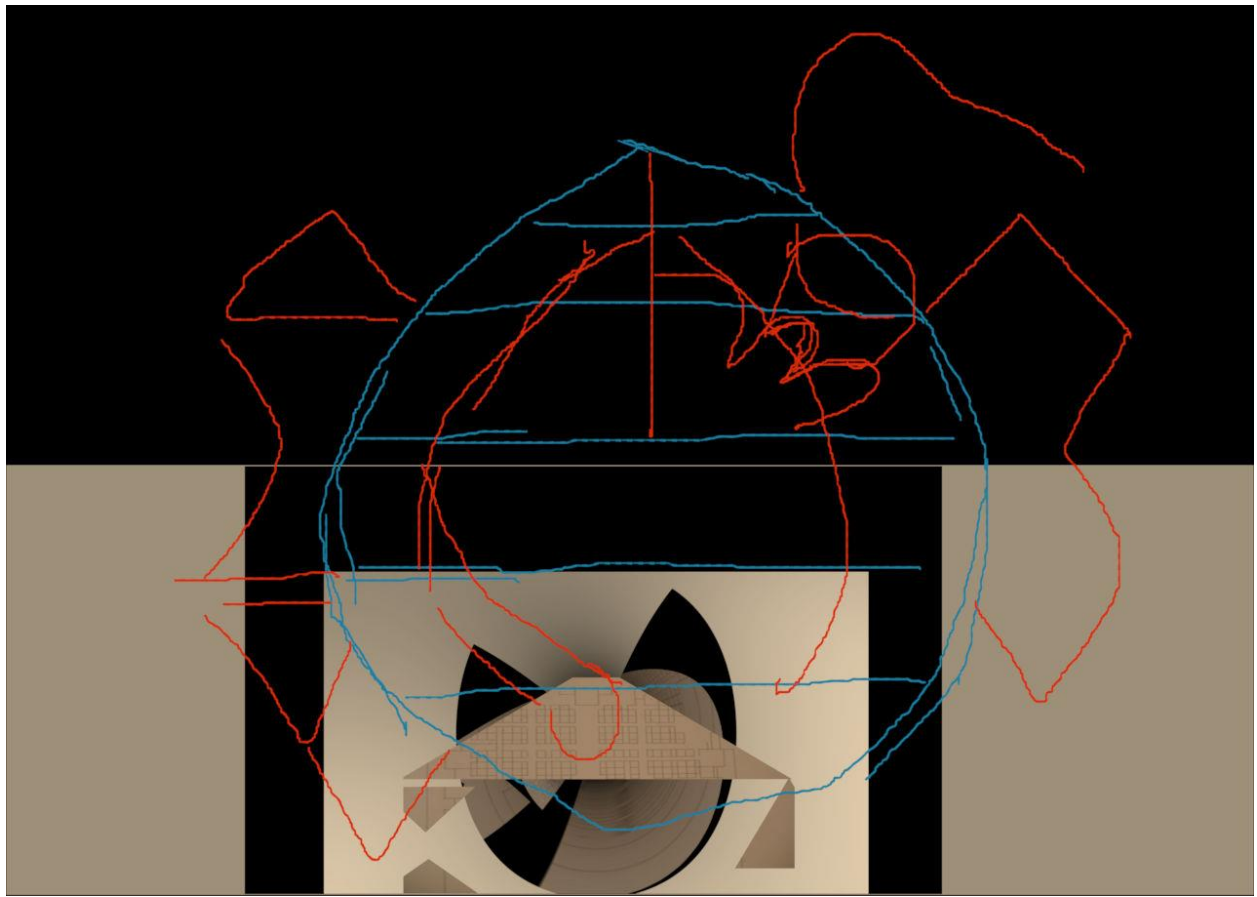
250w15

250s3



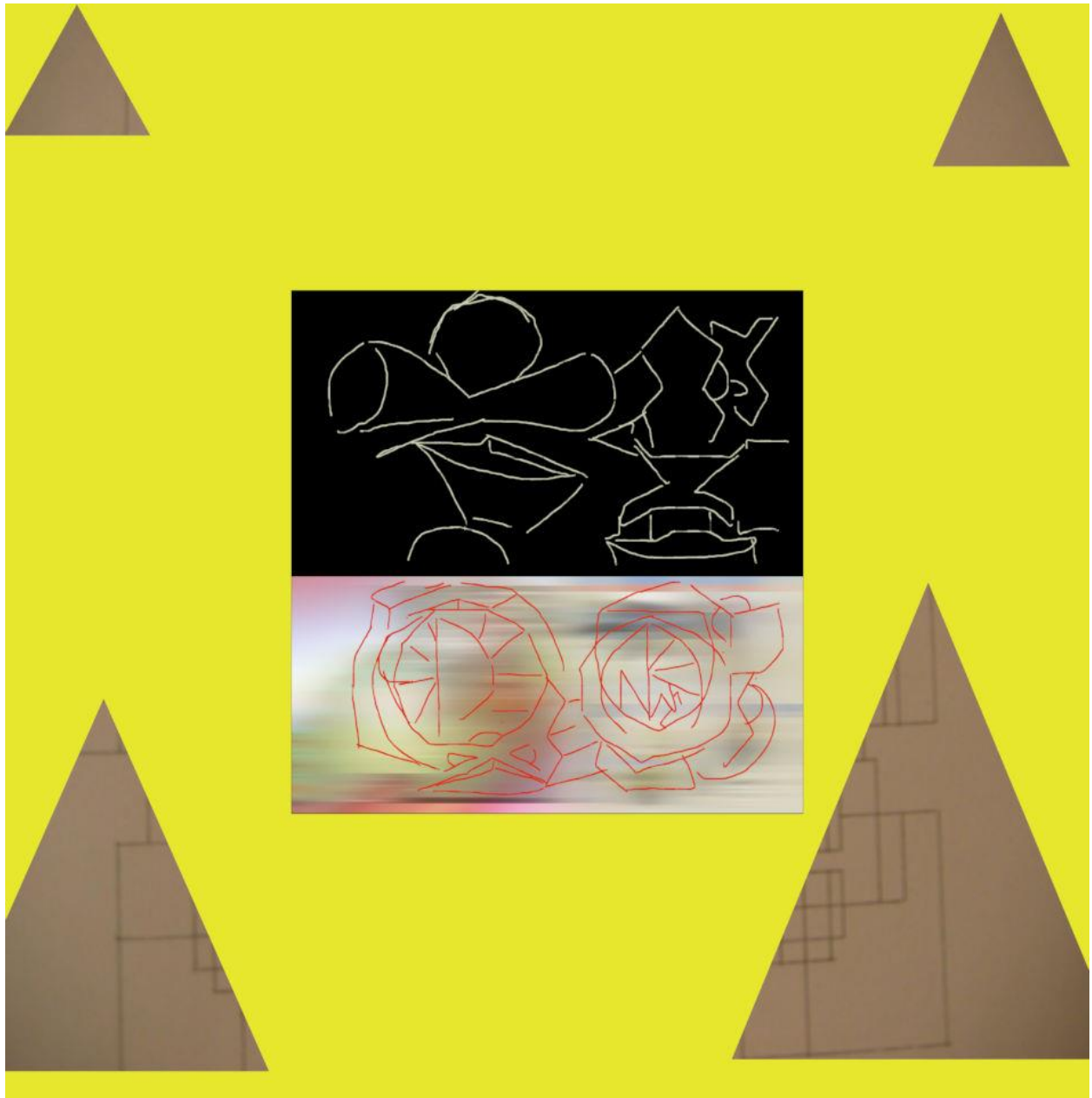
215w16

250s3



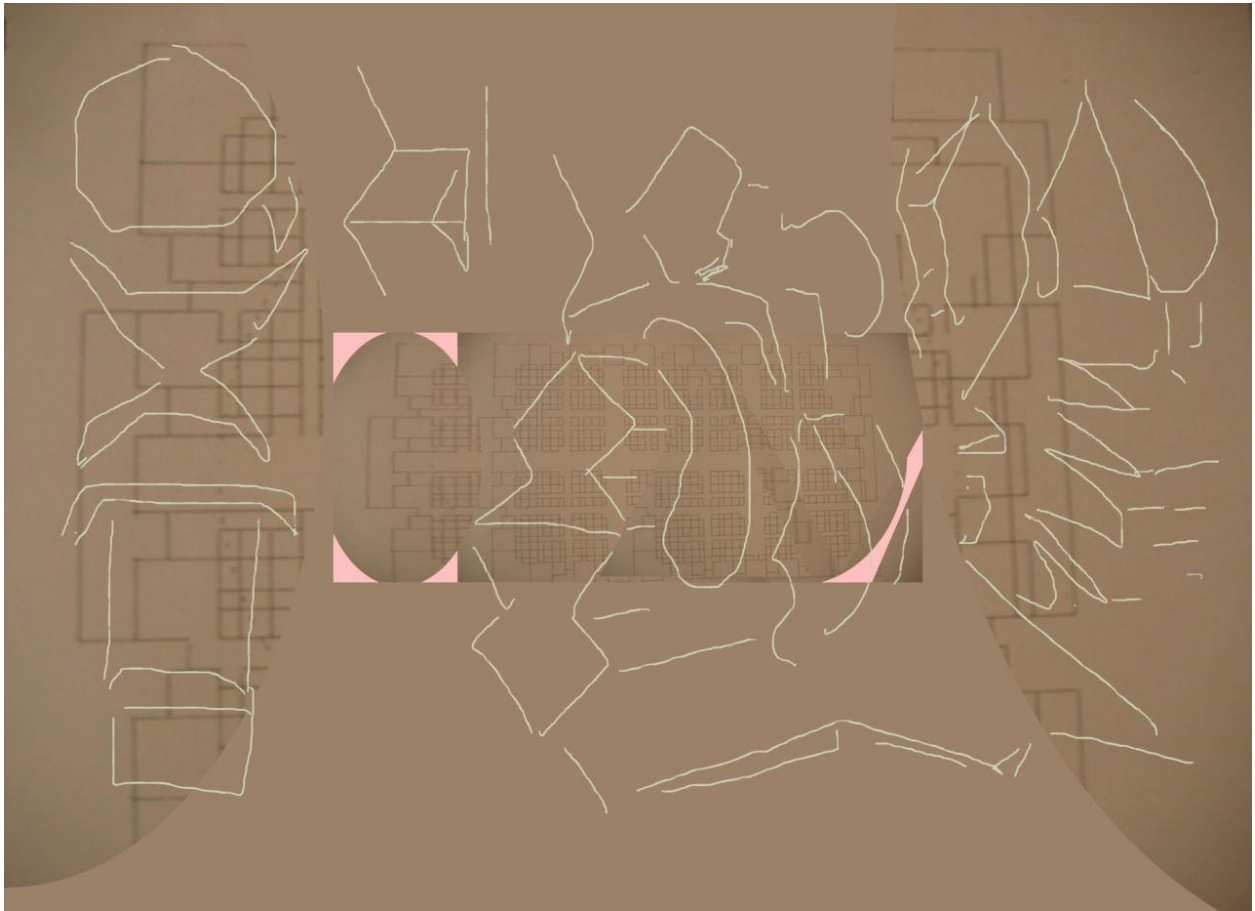
215x2

250s3



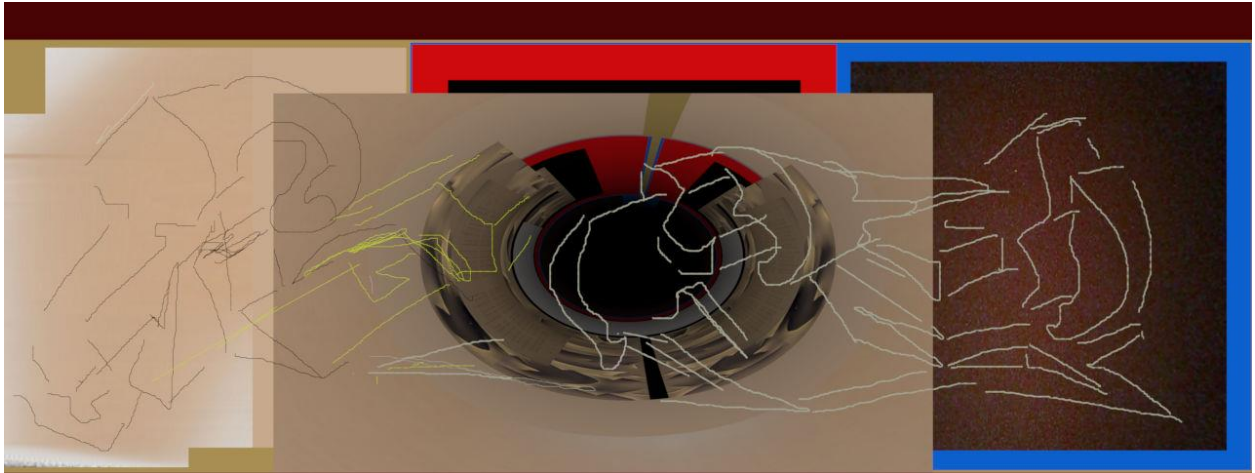
215x3

250s3



215x4

250s3

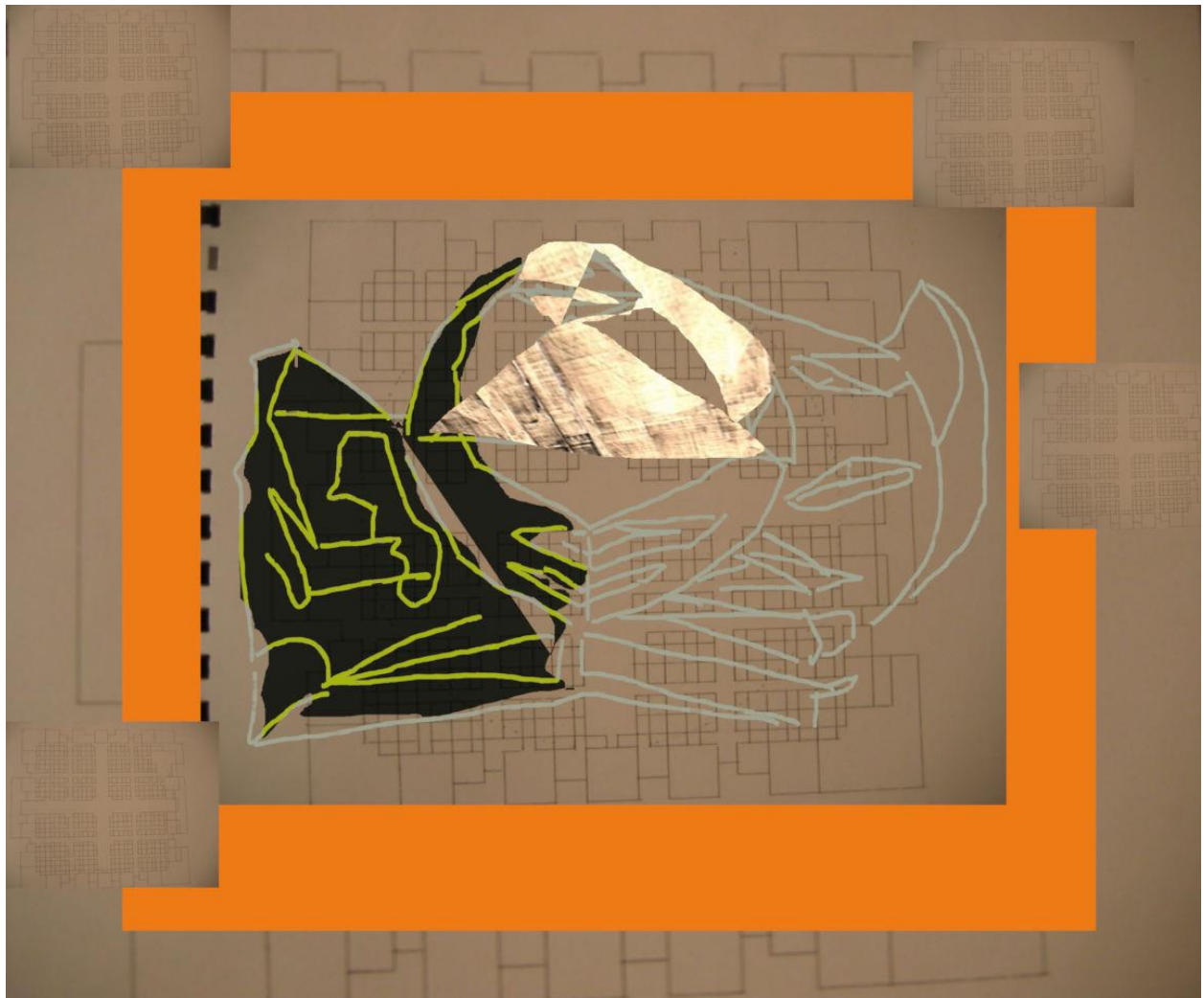


215x6



215x7

250s3



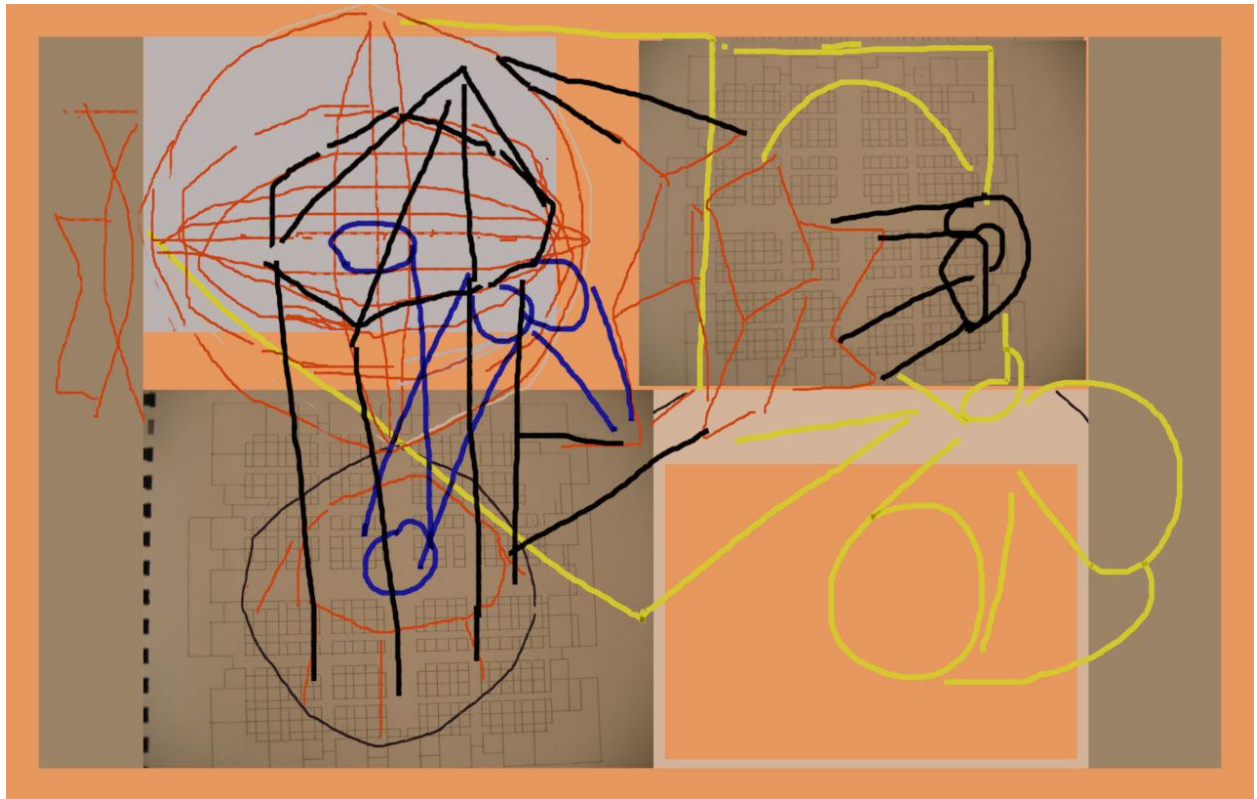
250x8

250s3



250x9

250s3



250x12

250s3



250x13



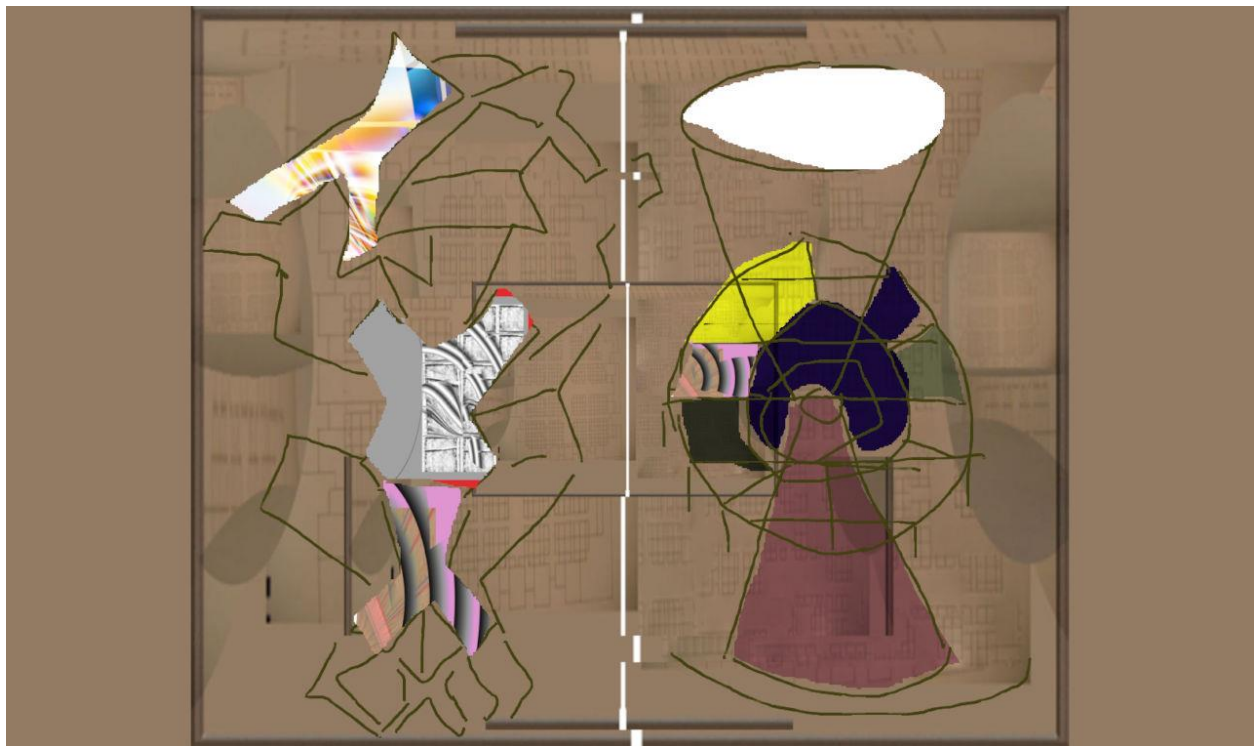
250x14

250s3

Duchamp bicycle Wheel

the bicycle tilt red herring referencing a physics entropy relates to Glass as an "aside" or off angle within it's actual concept space, in rhetoric an "apostrophe" ie actor turns to audience in this case n-dimension...

250y6



250s3

Leonardo Artillery Park or Cannon Factory !))

the objects lying on the foreground have an eerie resemblance to photos taken by the Wright's of their Kitty Hawk flight.

Duchamp The Given

He is quoting Mademoiselle D'avingon of all things....(As Diogenes searching for an honest man) The candle pertains to Heraclitus – a person kindles a light in sleep at night for self when vision quenched and Freud's fire dream... pei and pyros...

Duchamp Hat Rack

He cannot help but be enchanted that the hat like base has sprung a Medusa...

Duchamp per Dali Spider of the Evening
he is referencing Greed Speidos or branch
per eidos idea or angle, spider a branch of
the branch to the angles of the clock as
each hour a dimension , tres Riche Heurs
Riche cheri anagram heuristic rose link to

Duchamp and Bourgoise made her own
apostrophe.

Davinci Flying Machine

Hinge Plane plein air Bris Soleil

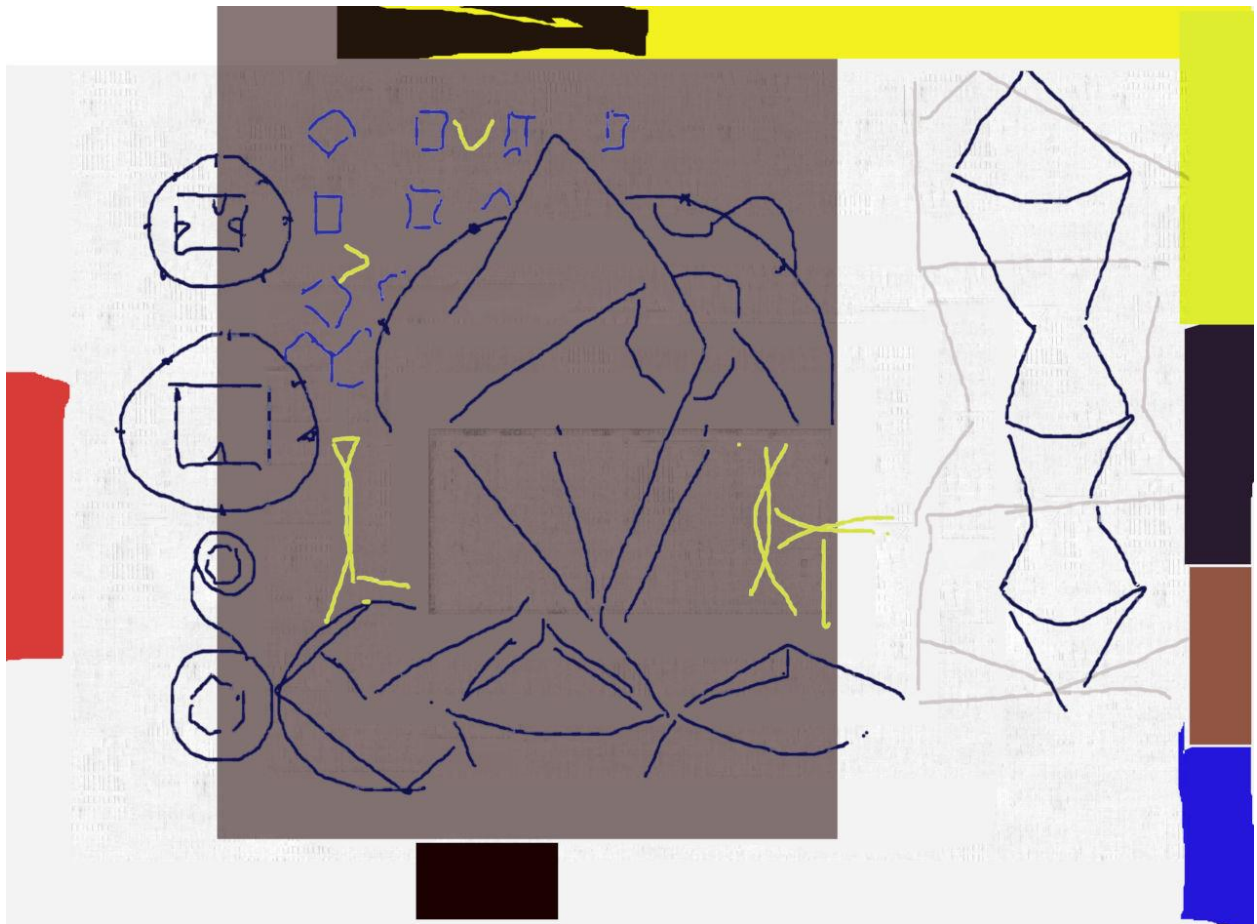


250y7

250s3

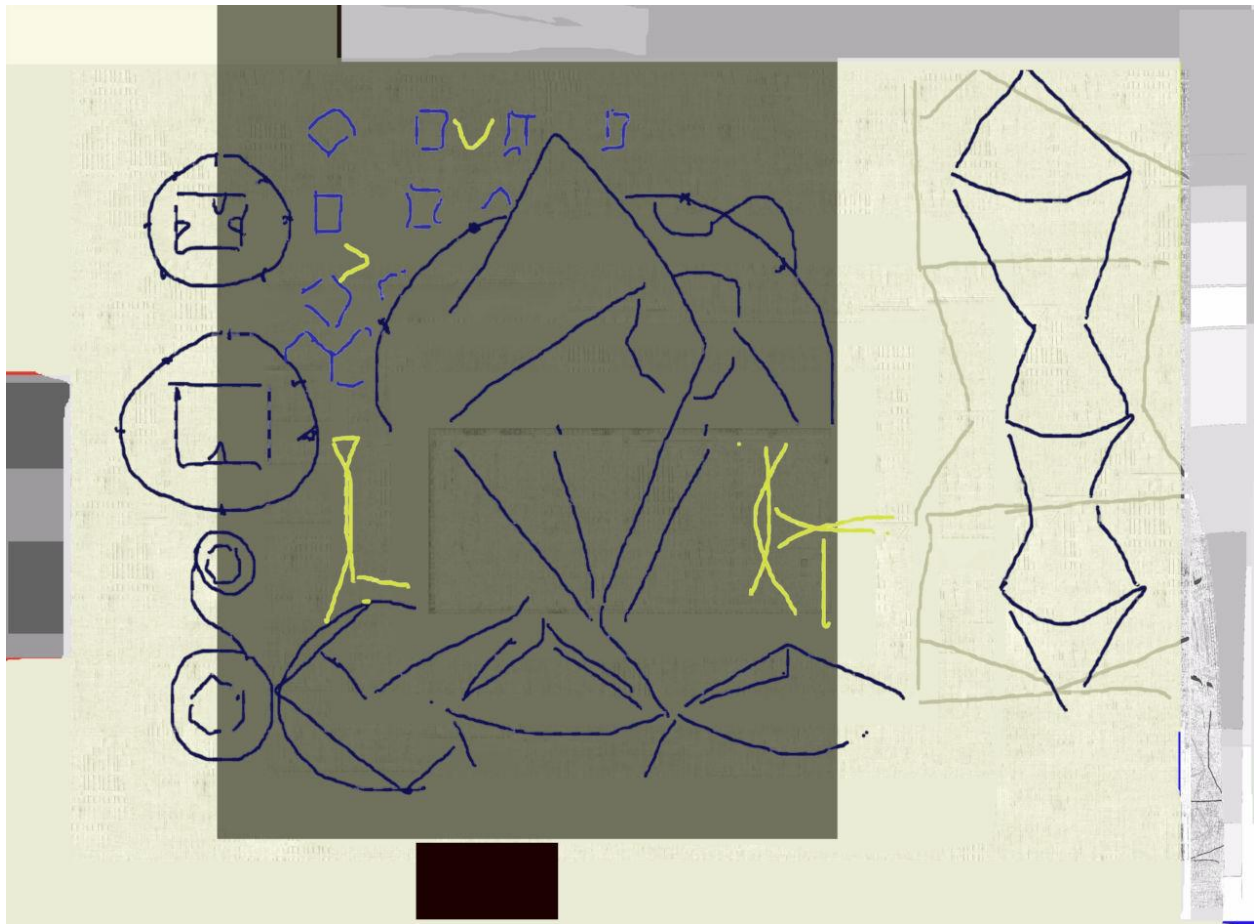
Davinci flying machine

transference between a kind of structural knot system of writing in space is a strange idea he hit upon...



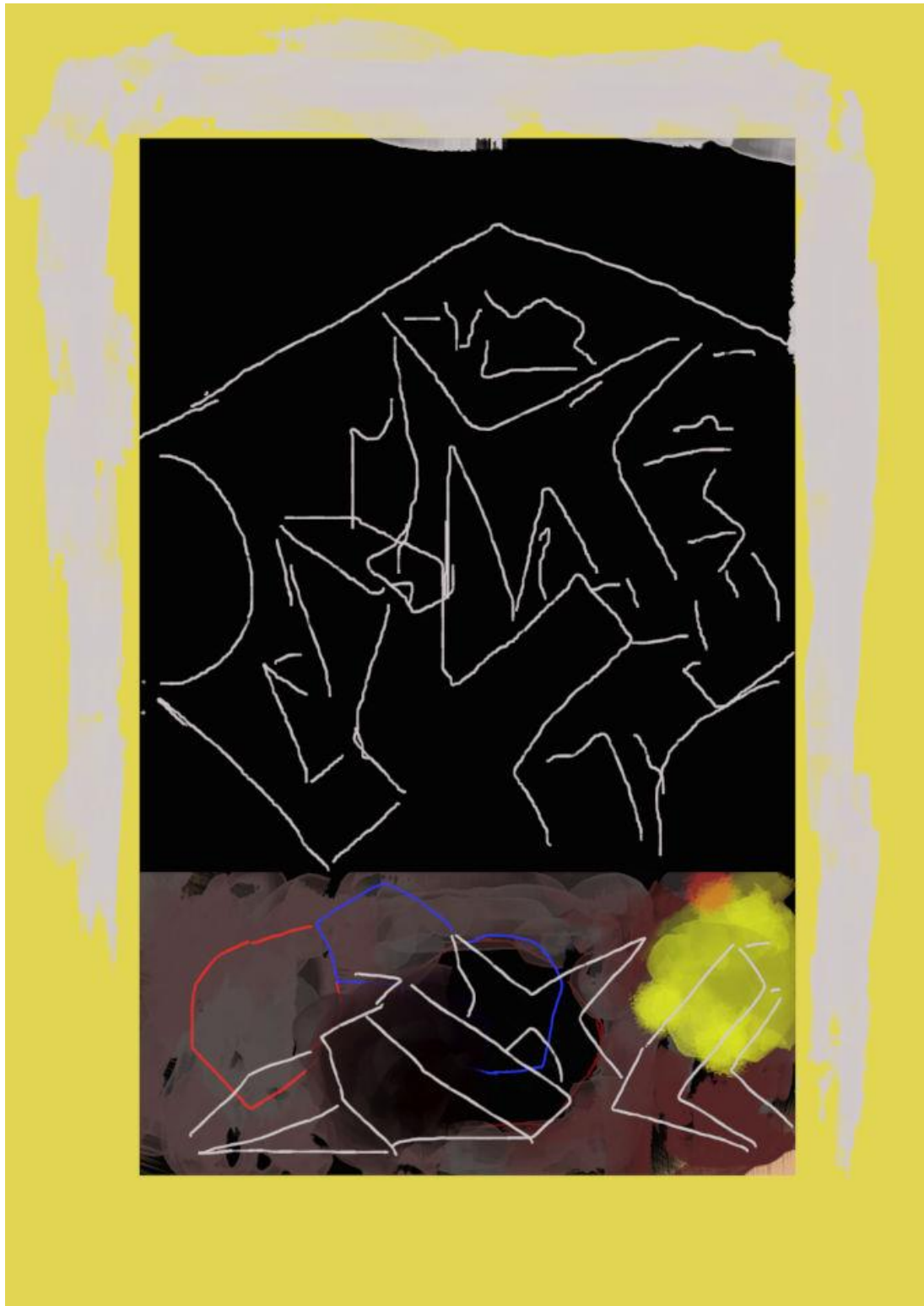
250z1

250s3



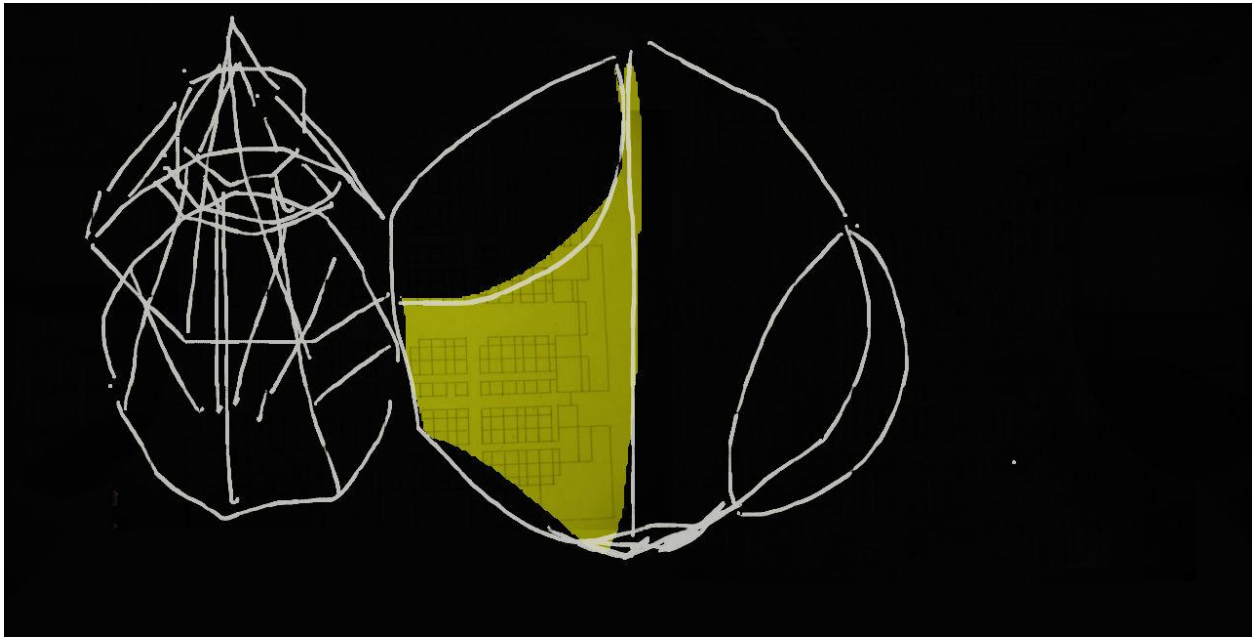
250z2

250s3



250y11

250s3



250y9

Duchamp The Given

the stoppages intercede with the lapping
spatial envelop'e of Mademoiselles
D'avignon in the sense of a slack between
different hedrons which curves space as
one must collapse slightly to meet the next

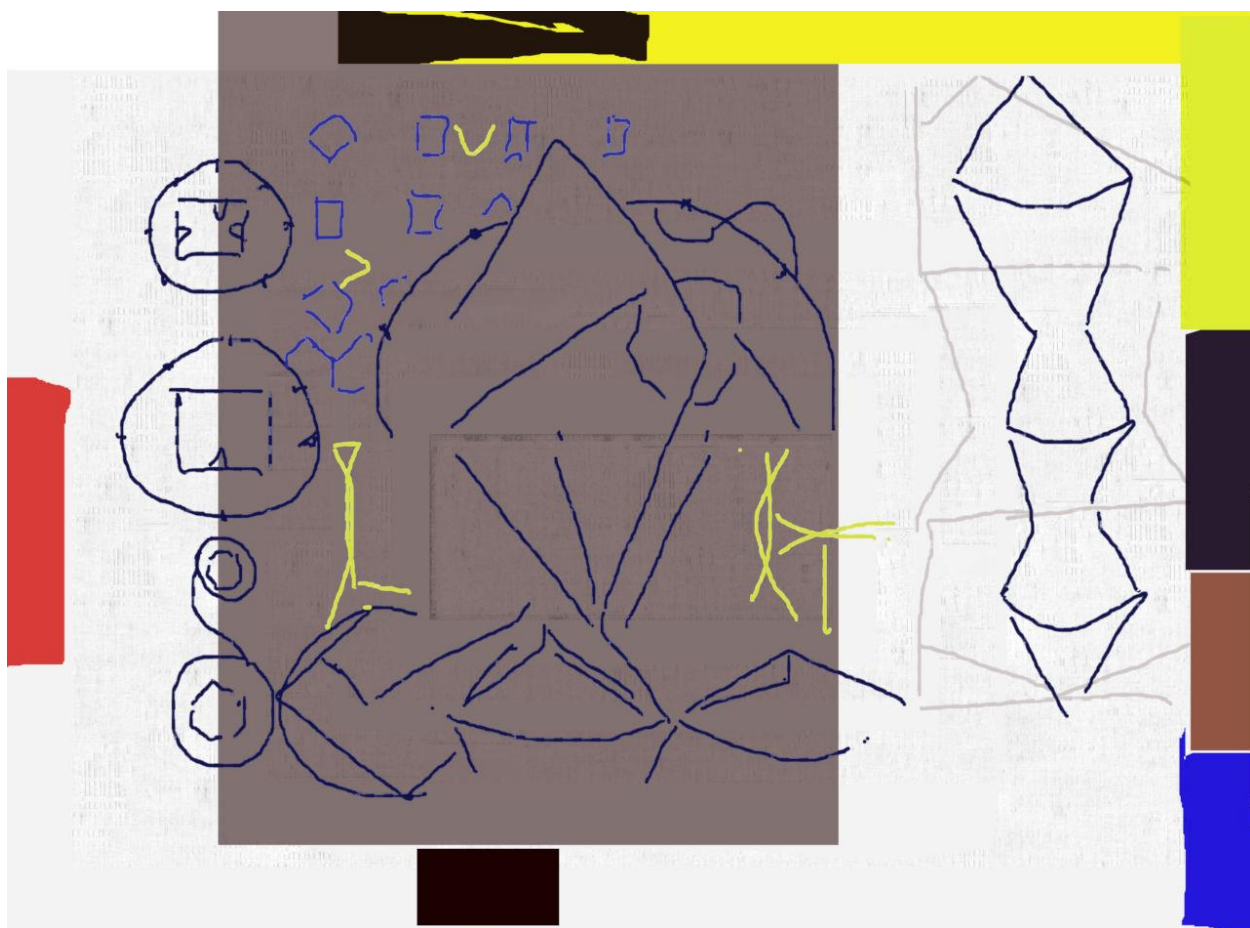
250s3

thus the hypersphere like ripping paper
crease to roll.



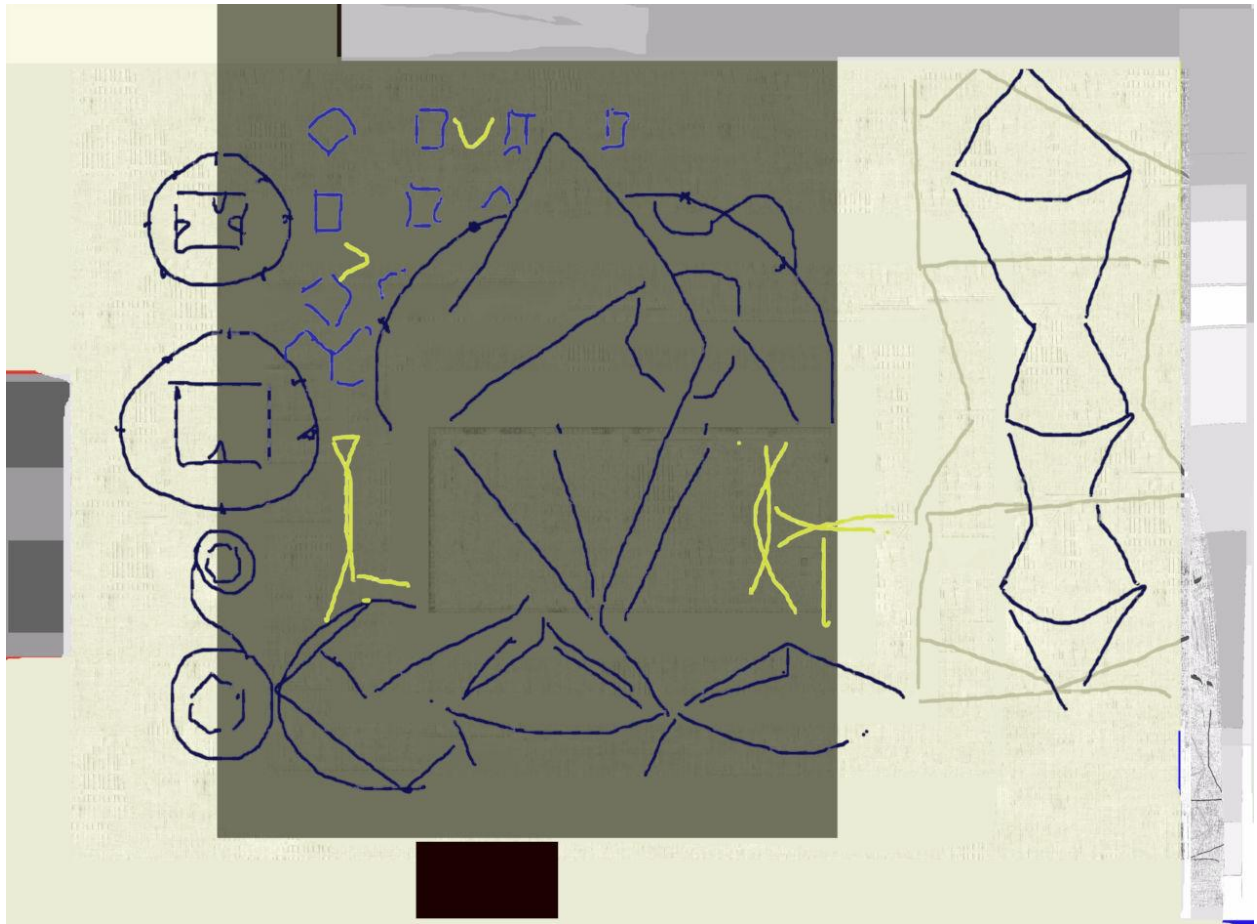
250y8

250s3



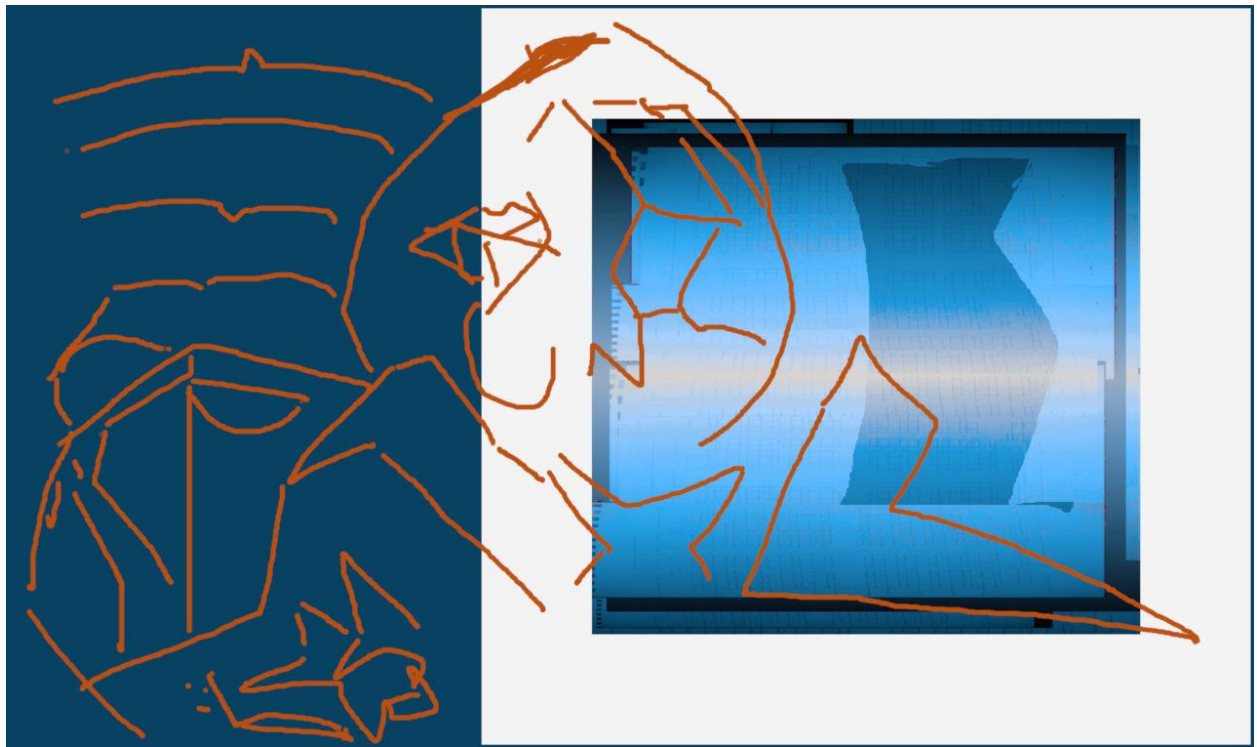
2501

250s3



2502

250s3



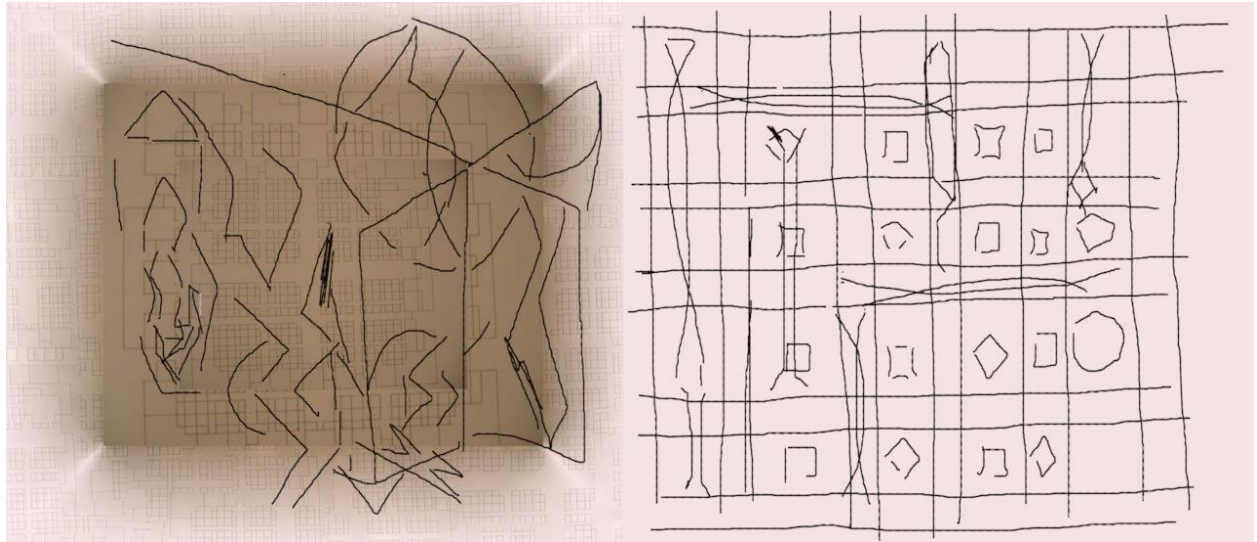
2503

250s3



250z5

250s3



2507

250s3

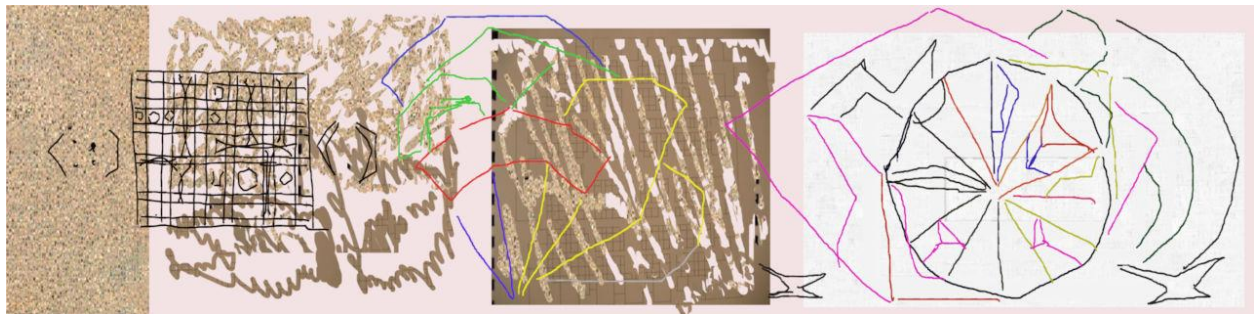
Duchamp Glass

the stoppages as curved space between
subject and object, time and space
motivate a meditation on the continuity of
the experience of a flexion in passing
through dimensions which is itself
transformative to the condition of
transformation as phenomenon over and
beyond noumenon.

Duchamp bachelor making passage of the
bride

the rotation of open frames as a bracket
and the massing of closed forms arriving at
surface place pictorial narrative in a state

of suspension. Each becomes the measure
of the other in a contradictory way.
Whether they belong to the same system
intrigues the moment.



250z8

250s3

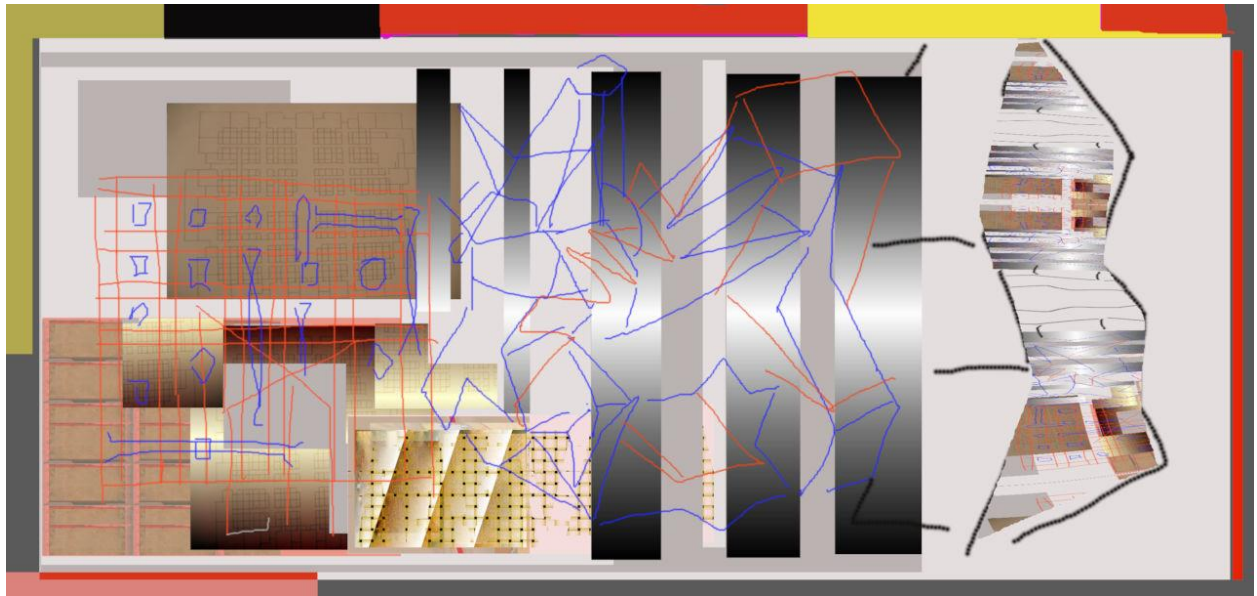
Duchamp Roto Relief

the shell like form visualizes against the borders a species of entasis by which the eye drawn in also begins to draw via attributing a process sense of massing as it goes along.



250a6

250s3



250a4



250a2

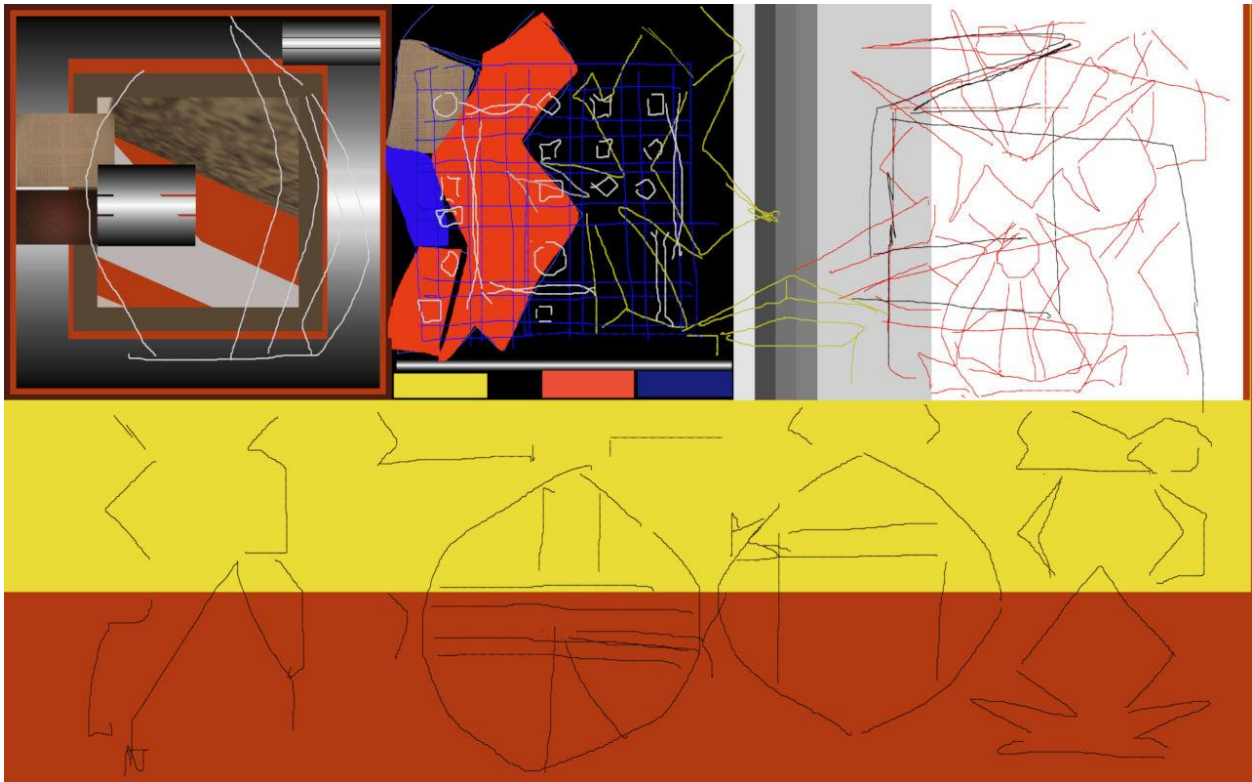
250s3

Duchamp notes on hook

three figures in top region composed of four vertices symbolize third dim while the drawing here is the vertices of a cube from which the pentagon symbolizing fourth dim. (one side subtracted for view point thus five =4dim develops in cascade the notes contemplate.

Duchamp- Baptism

Duchamp indicates the font may as well be aether as his aesthetic (picture relates to his vial of Paris air)...



251b1

250s3

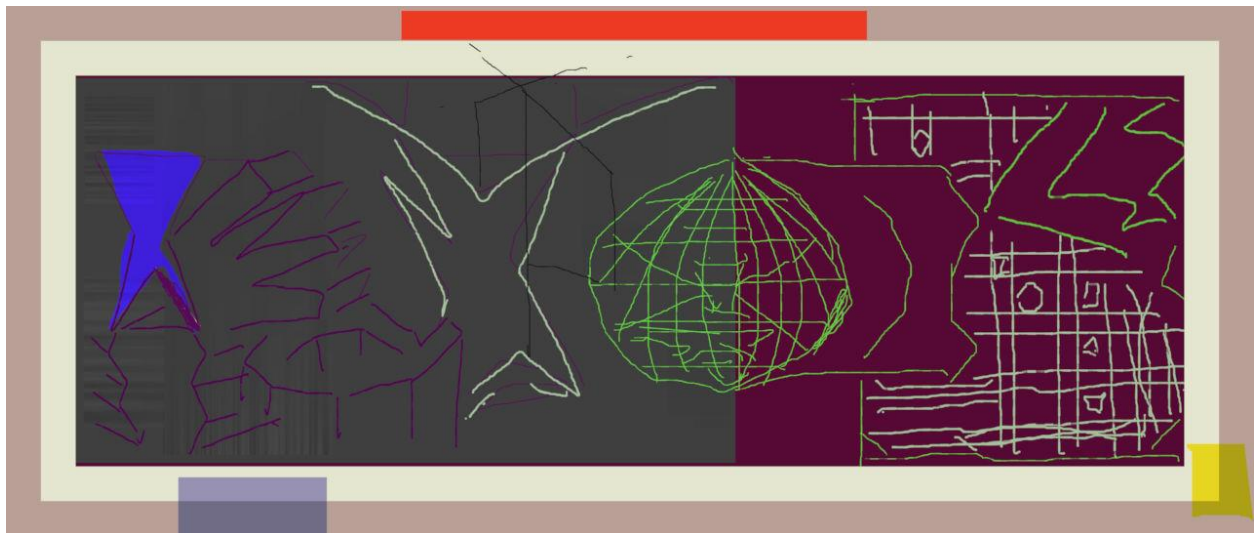
If there was a new physics towards approaching the anamorphic violation between the cosmic radiation map and the measures of universal expansion ie they don't match, then perhaps one might consider the general sense of gravity as residual to all forces and at the Higgs level or Universal constant an equilibrium or hyper suspension (quantum). At this level it becomes interesting to observe how gravity waves carry information (in a sense compressed to layers of lensing the information, all towards a recognition that the increasingly inevitable multiverse be granted a similar anamorphic cogency in

the sense that the initial shock wave as it intermediates has at that origin a spreading out of information part of which is still in the hyper state of it's origin , still an ongoing explosion although very mild at this point as distributed and this then legacy of the Higgs as also mirroring not only a thrust in our universe but a counter thrust at a tension point where ours in exploding out into another will cross also that original border at its opposite side as it were , or polarity.

This then would indicate towards the two measures and their intertwining...

Duchamp to be looked at through one eye
for nearly an hour...

the picture has a kind of hard prism as
fulcrum shape which literally fractures the
picture and electromagnetic association
with a triad of color relates quadrants
which splitting on the sleeve of their
diamond make that inverse of the fourth
dimension similar to eye chiasmus.



251b8

250s3

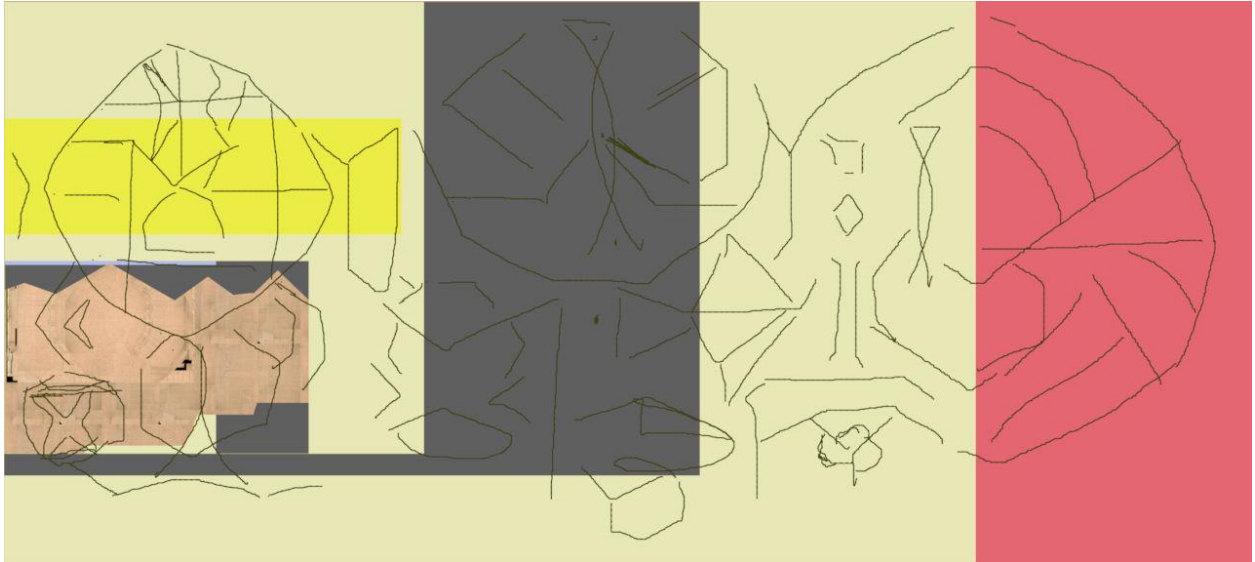
<https://www.livescience.com/axions-coming-from-betelgeuse.html>

<https://nzmaths.co.nz/resource/polyhedra-3d-shapes>

<https://www.sacredgeometryshop.com/sacred-geometry/the-secrets-of-the-platonic-solids/>

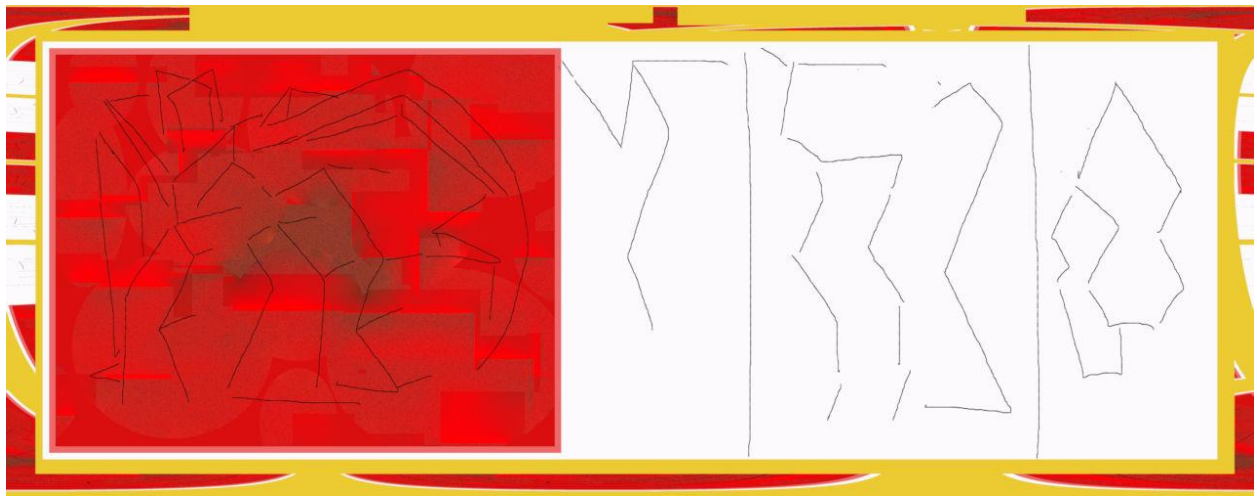
The three platonic solid which are different formations within a hexagon, edge in and center out nested within the twelve side figure grouped in the half ratio set up within two and three as the numbers of perception that litany of forms Duchamp paraphrases at top of Glass, the chariot being the pentagonal facing and the litany the others... in general then the Platonic solids nesting mass are in the proxemics then of hedron forms which quark like are interchanges with the charge of the hypersphere by which the timi or fish fold form is the photon like scattering of phenomenon and in my redesigned chess I place the timi or fish sign of that

transference over signs for foreshortened
string particles or particulars.



2511e2

250s3



251d5

250s3



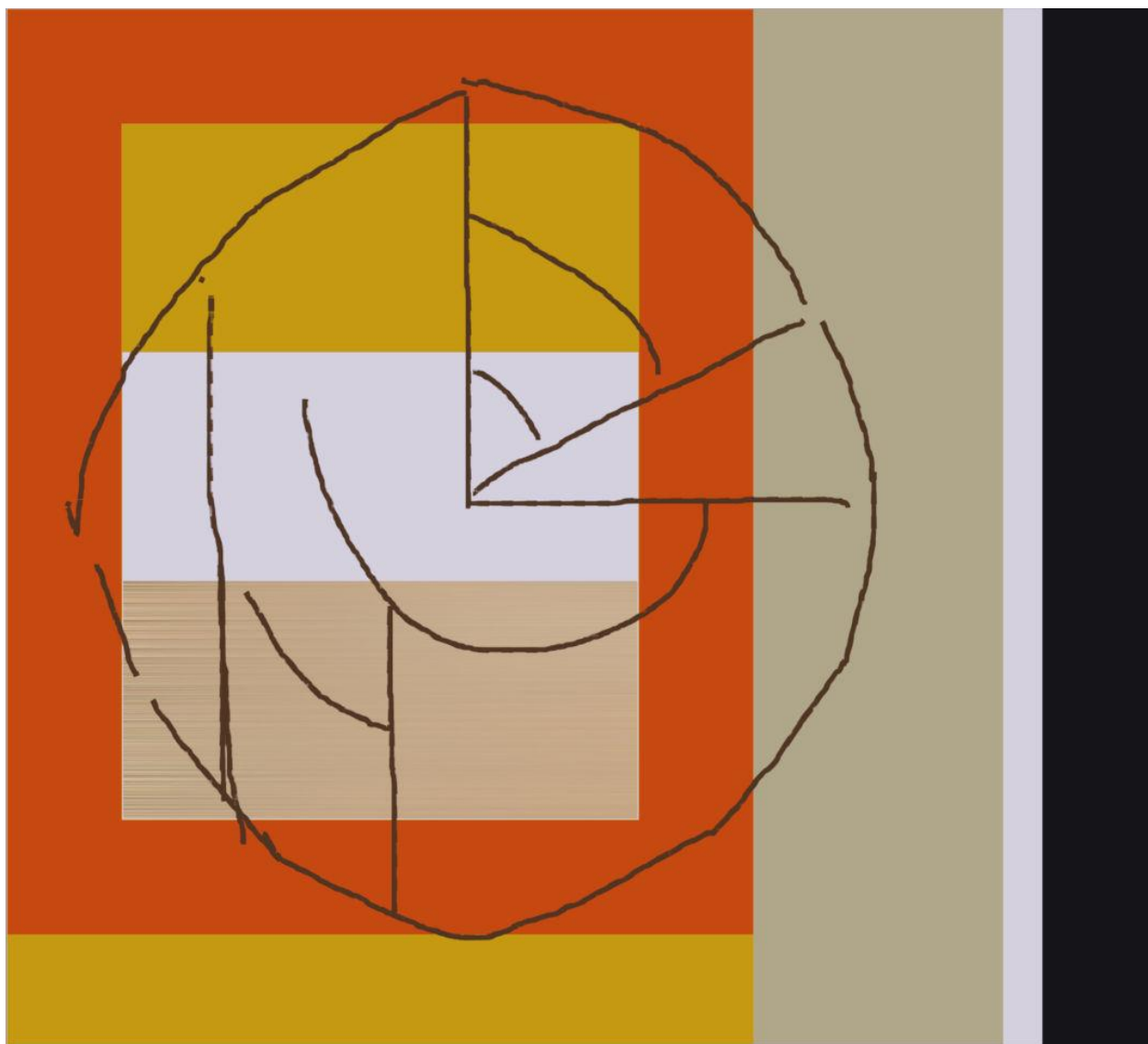
251d3

250s3



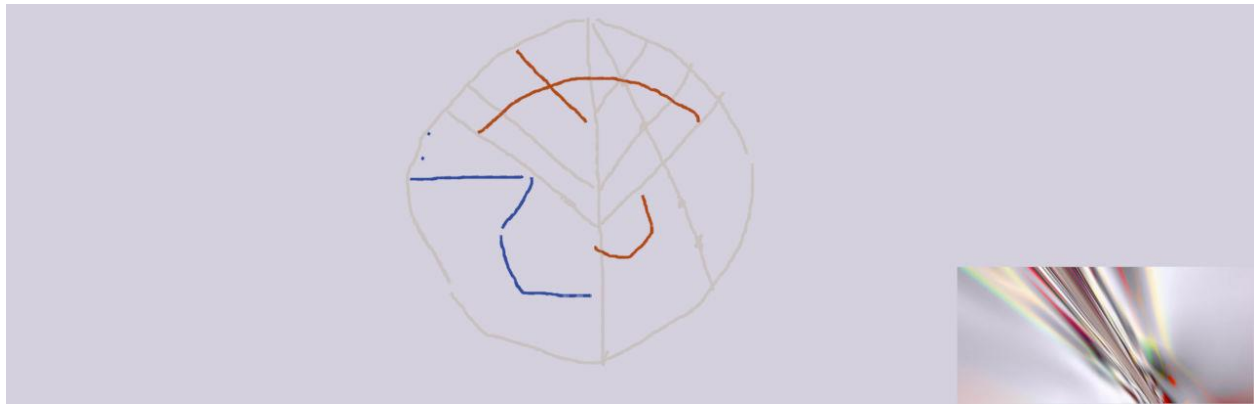
251c9

250s3



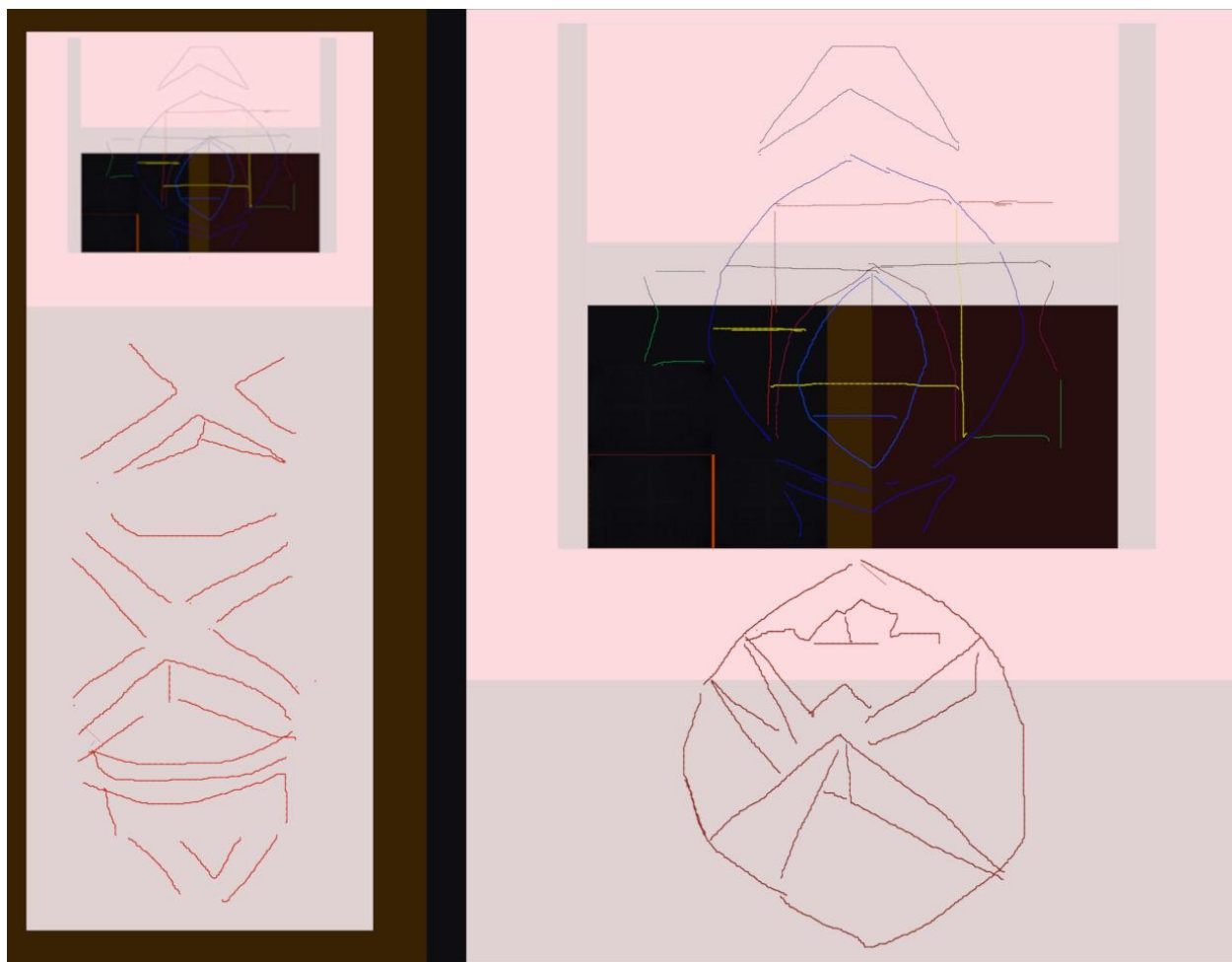
251c7

250s3



251c6

250s3



251c5

250s3

<https://www.quantamagazine.org/how-maxwells-demon-continues-to-startle-scientists-20210422>

Maxwell's Demon

Maxwell's Silver Hammer: From Bob and Alice to Medusa Janus and the Quantum Medici...

Maxwell's Silver Hammer from Bob and Alice to Medusa Janus Medici

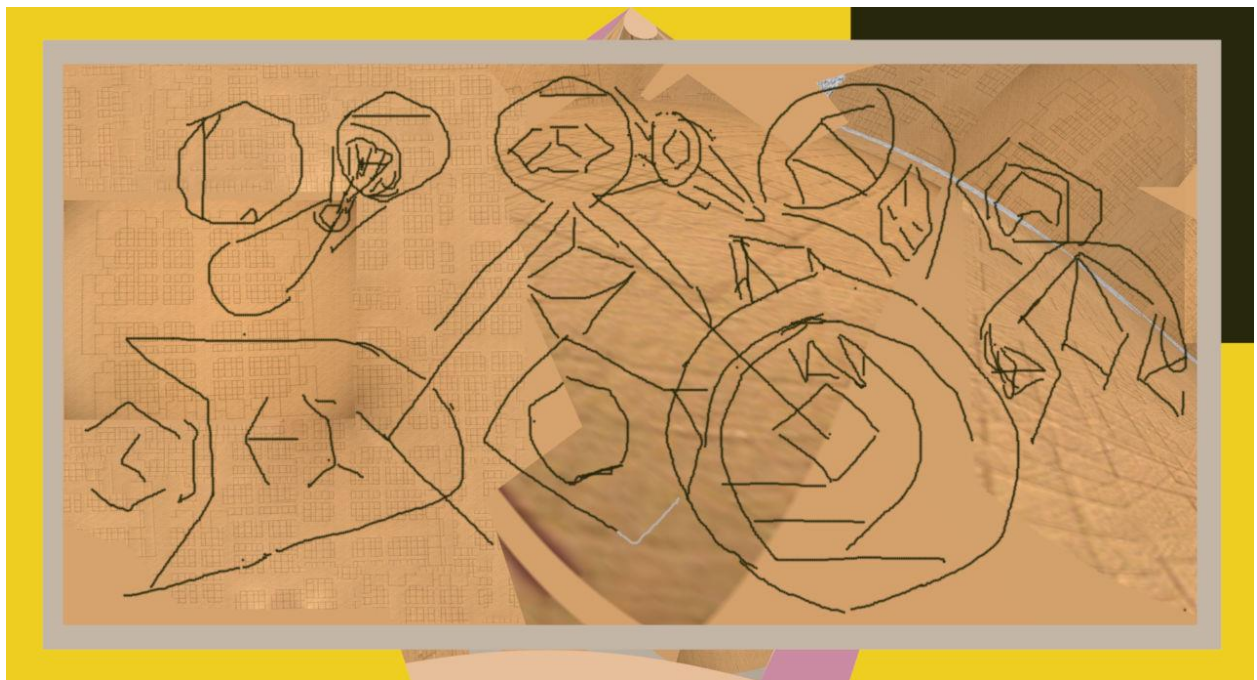
Duchamp's reference to the mathematics of the Irish John Graves (marked in an auxiliary project "Fresh Widow" implements the "scissors section as the mathematical rotation into complex space relevant the artist's 4th and n-dimensional interests: has also a borrowing into the Scottish Physiscist James Clerk Maxwell. This latter contributes to Duchamp's allegory on "luminous gas" via a thought experiment Maxwell created in which binary decisions which gave as homunculus moniker a "demon" ie gas particles through diverging trap doors (something like the quantum laser light splitting) are at a binary

ordering a deflection between their enantiomorphic status interrupting their entropic state (that is one might say of parallax and aberration internal and external rotation or interference become a kind of information, which to dispel, Goedel 'like contributes another order of entropy, this latter then the solution so to speak of what at first seemed a disruption of entropic order was layered on as a solution in our recent times.

Speaking of which it intrigues me that if a multiverse dimension finds our Big bang a kind of door and our drift to another explosion another this information is the splitting of a difference between the cosmic radiation map and the differing cosmic drift, in which the Higgs may be

that luminous gas so to speak which
distributing over the enantiomorphic state
an anamorphic lensing of this process finds
us at this view.

Note in the Duchamp the gass is cut by the
scissors (his litany is a litotes)...

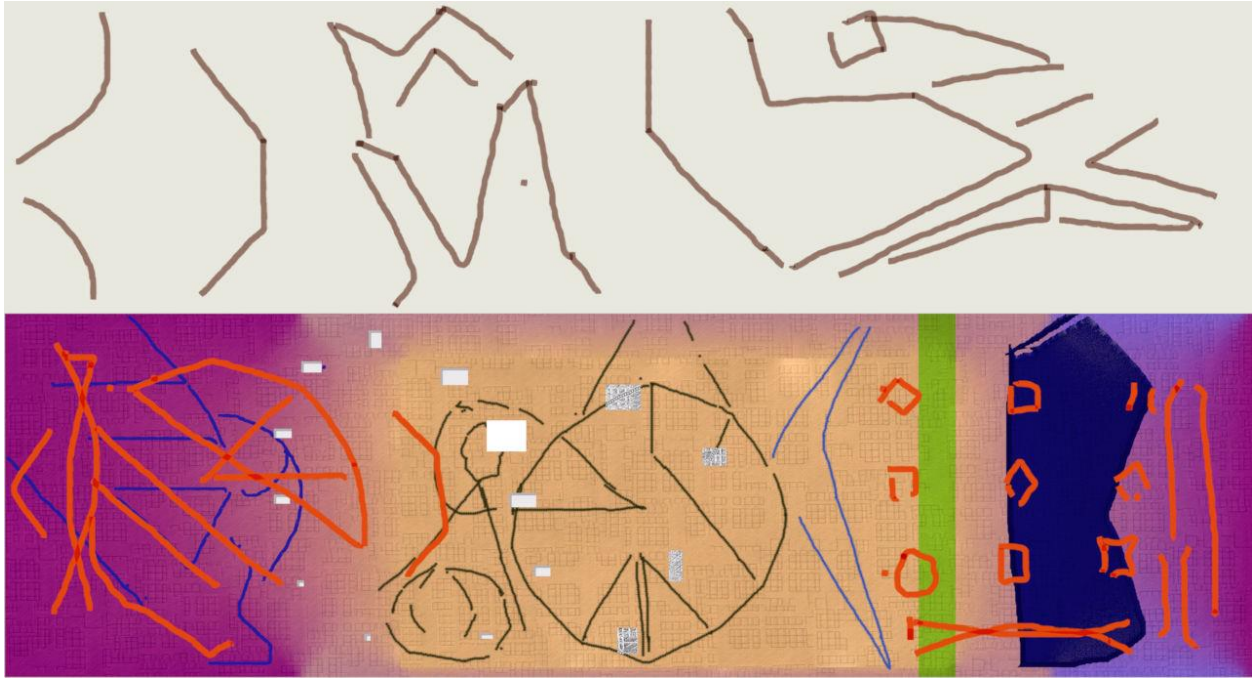


251e6

250s3

Duchamp on the gaps in comb as measure
and cuttage in reserve...

just as the scissors mathematics of the
quaternion math and the thought
experiment on entropies of directed gas
were posed as one cutting the other the
teeth of the comb gap marked indicate
brush like turns of measure by which mass
as non platonic solids in flux are flux
measure

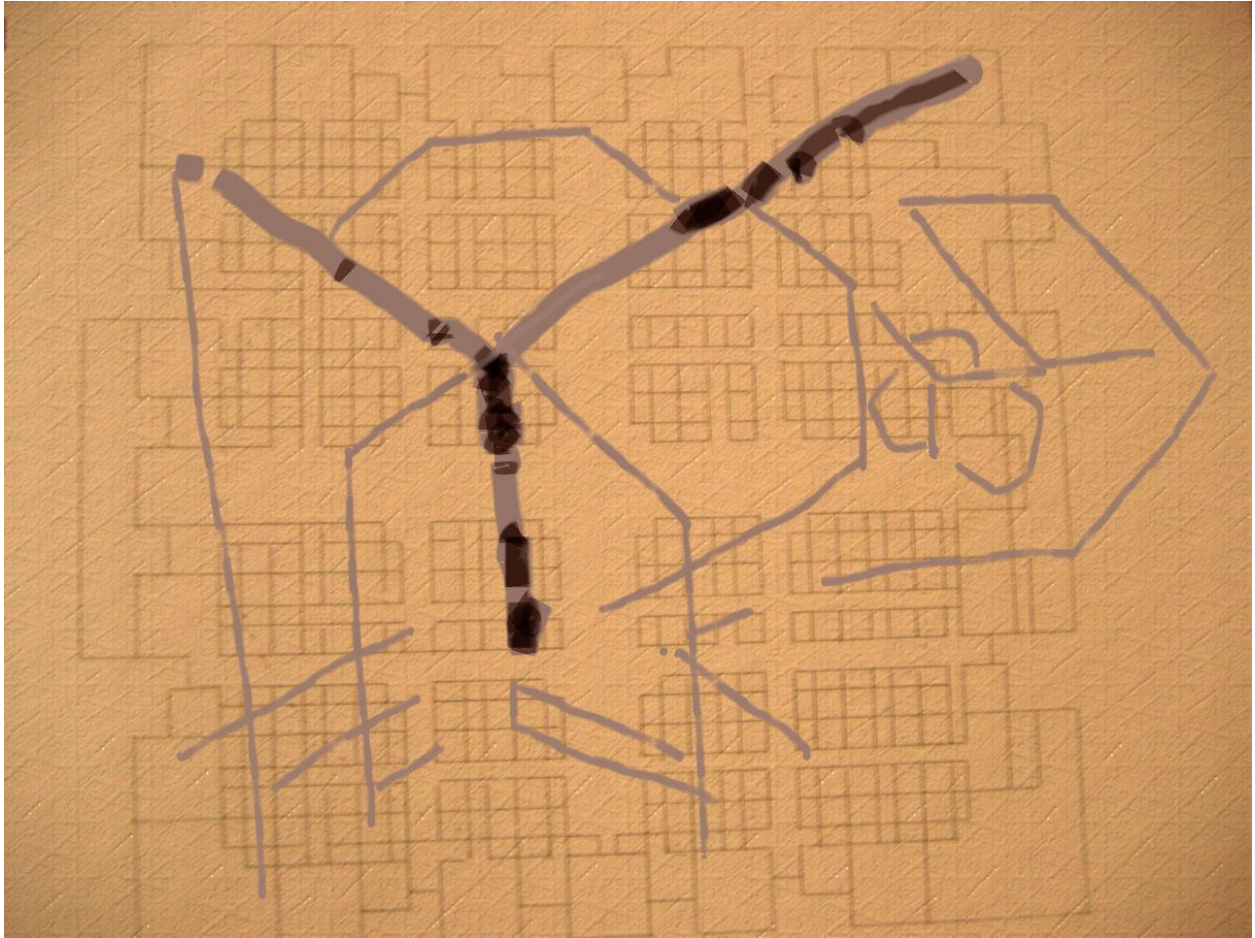


251e9

250s3

the spangels , idiomatic gas cut by math scissors is identifying vertices to plane of platonic solids in this arrangement by which a scattering rotation occurs comparable to the jets of black holes recently photographed, phenomenon viewed in light years of space...

<https://www.nasa.gov/feature/jpl/astronomers-release-new-all-sky-map-of-milky-way-s-outer-reaches>



Of Mercury the Shape Shifter and the City Walls...

Heraclitus: they must hold to the truth as building the city walls..."...even stronger...

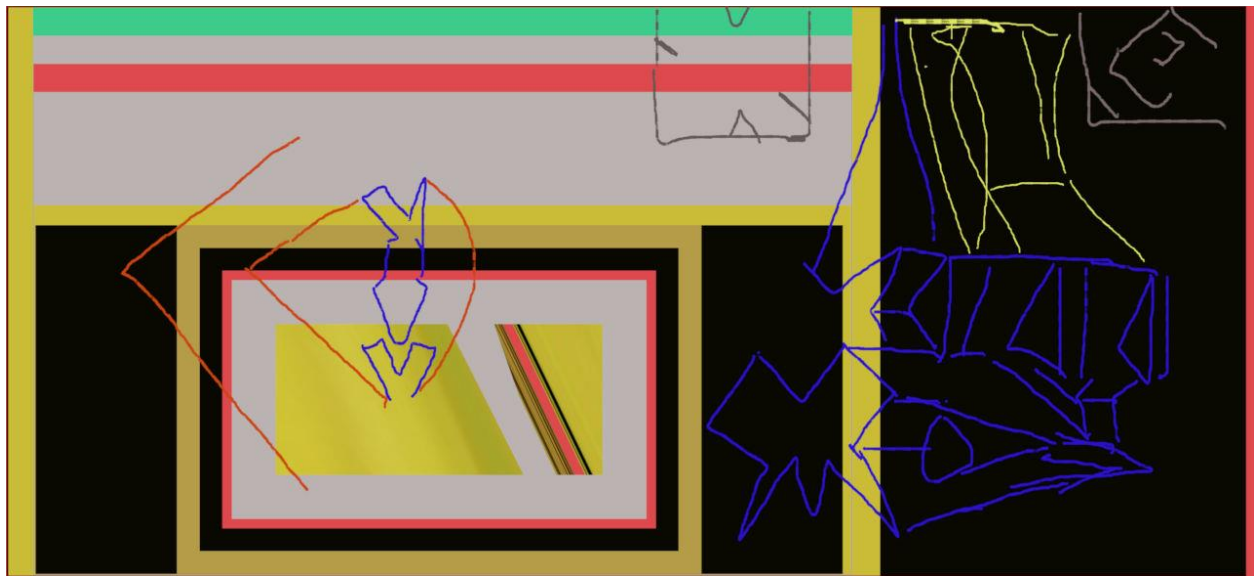
In my enclosed drawing the blue lines in center are series of seven sided forms which give a v or arrow like configuration familiar for example from Stella whose use of these forms enclosing indicate something like a stupa or sheer mass object while his open spacing of it indicates an open piazza or courtyard formation he being inspired by architectural plans on screens by Eileen Grey.

However in one of those shapes (at apex) on of the shapes is a changeling, it drops an angle to meet the vertical, and this

corresponds to Greek temple and city building which proceeding from sea walls opened up a particular line of sight, and extension of which geometrically they found to then have interesting spatial consequences such as square roots and spiral formation.

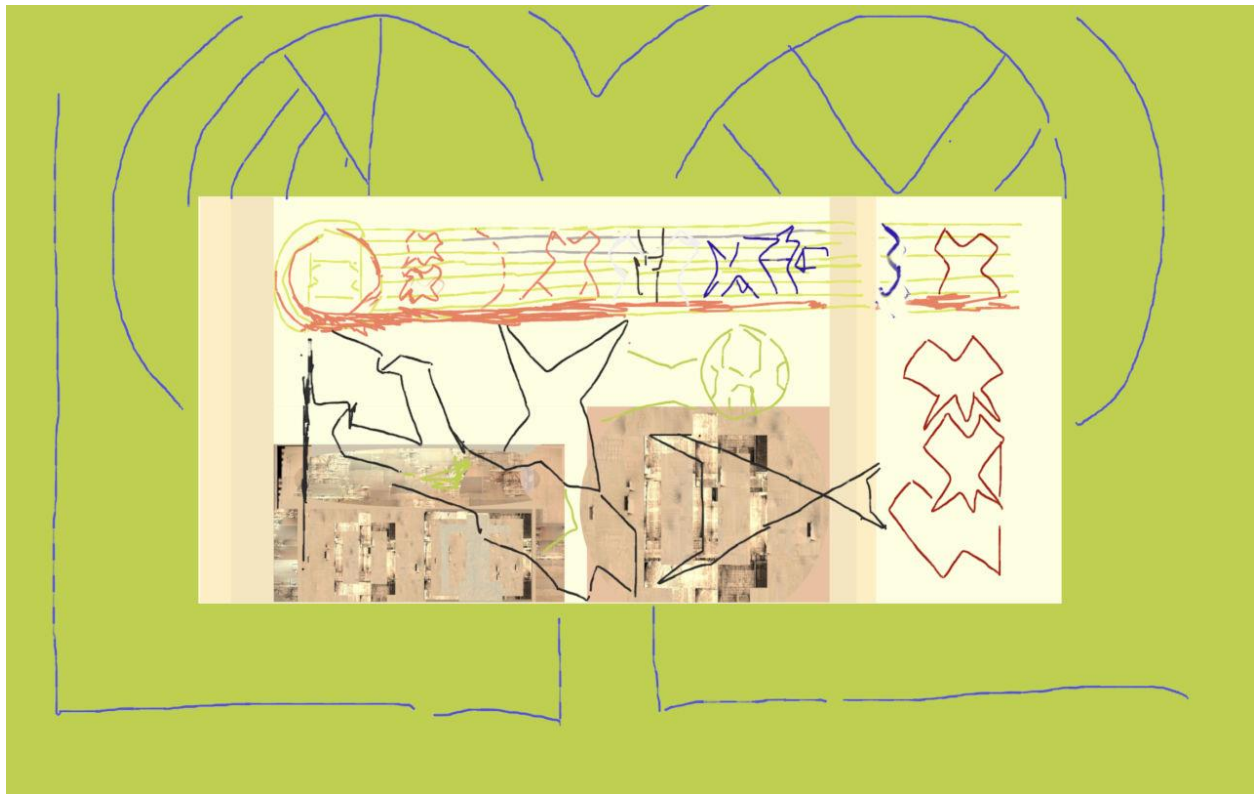
This donated angle relates to the very word donate of “didoner” or spirit of building. In the light of this we can consider the first recorded Western words of philosophy by Anaximander in which didoner figures as modifying a path of action, in Greek terms the knowledge kind would be “genoskein” or steering, navigating, of “echinus” an architectural decoration referencing spiny plants, sea urchins, jars, as radial forms also cognate of “ekei” =action later known

to architectural as lamella as in say
Buckminster Fullers space frames and the
quote made into that hyperbolic parabola
by Deleuze of the rhizome (in Greek
“unusual architecture”.... Heraclitus
summarizes : expect the unexpected...



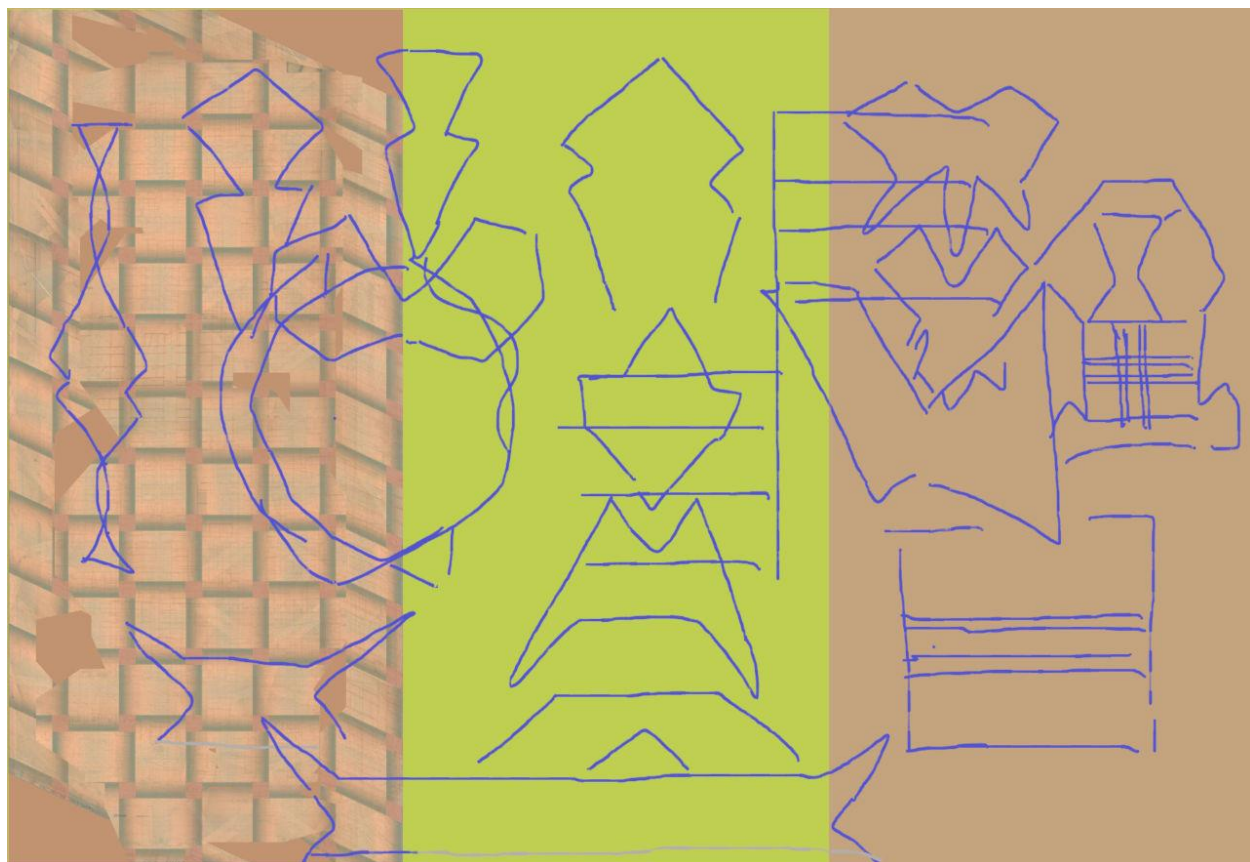
252f3

250s3



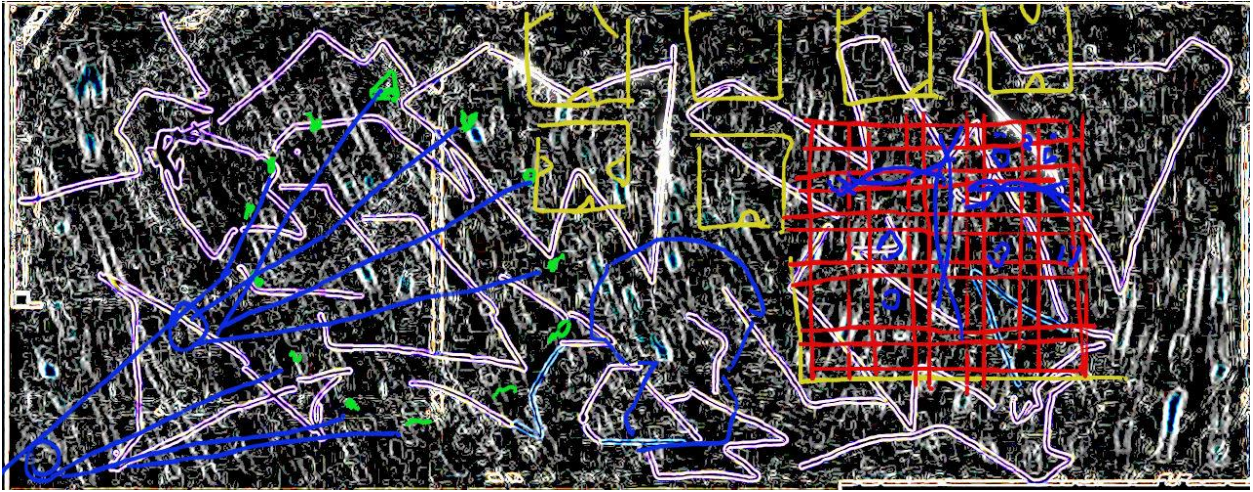
252h3

250s3



252h4

250s3



242h5

250s3

Duchamp Fresh Widow

because the inscription is read on a beveled plane thus foreshortened the color passage to black panes causes them also to read as dimensional extensions in sections rather than unified glass pane:... Selavy indicates life is foreshortened....

Duchamp – 50cc Paris air

the image hook relates to the large glass identification of a point at a turn which branches, the enclosure of this object is a cross section of it's duodecohedron loop at what would coresspond to a tensided figure where triads and diads branch.



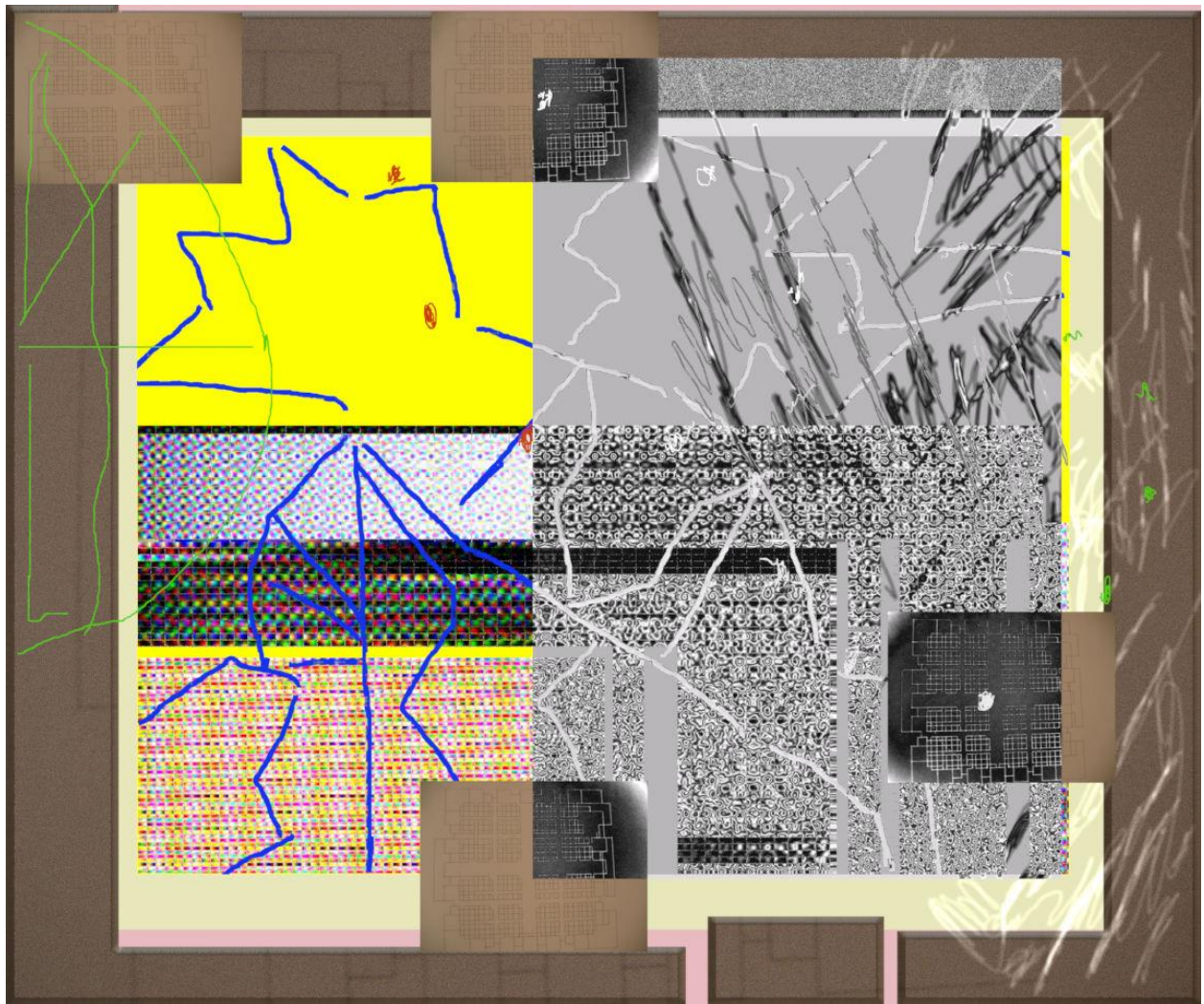
251i3

250s3



251i4

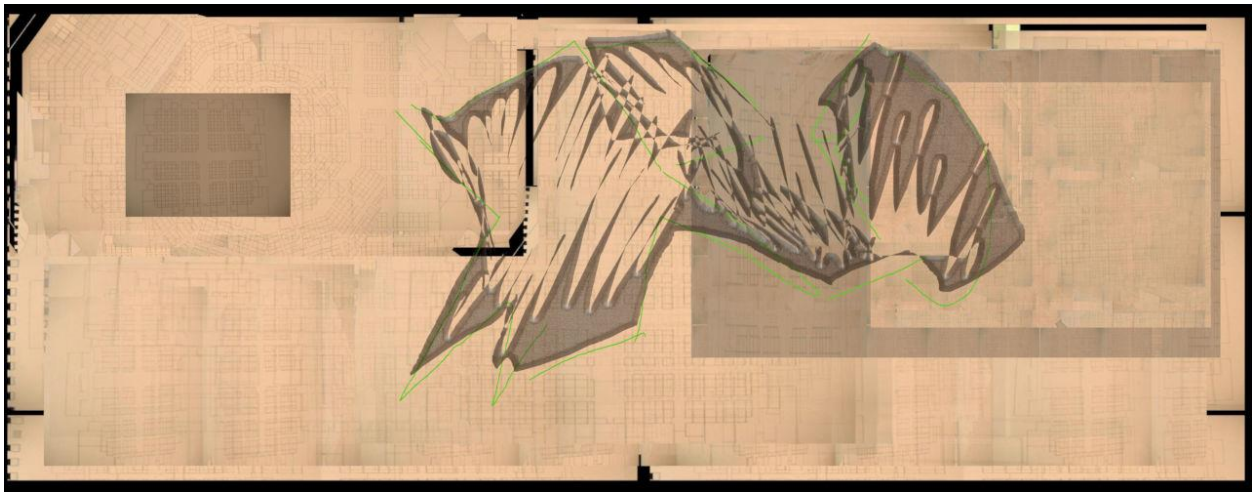
250s3



Duchamp drawing for Bec Auer or
illuminated gas...

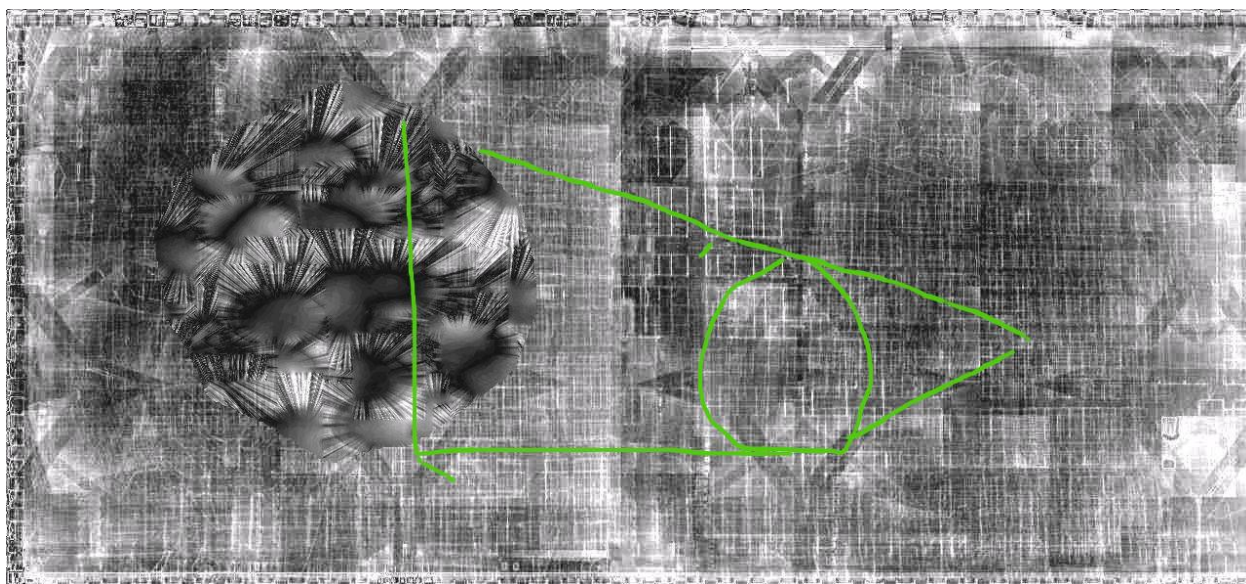
the idea gas particles diverted by trap
doors to separate entropies in a physicist
thought experiment (1816) in conjunction
with Duchamps reference to rotation
mathematics (scissors cutting the gas) in

recent times given possibility of the
seperation uniified by spontaneity...



252i1

250s3

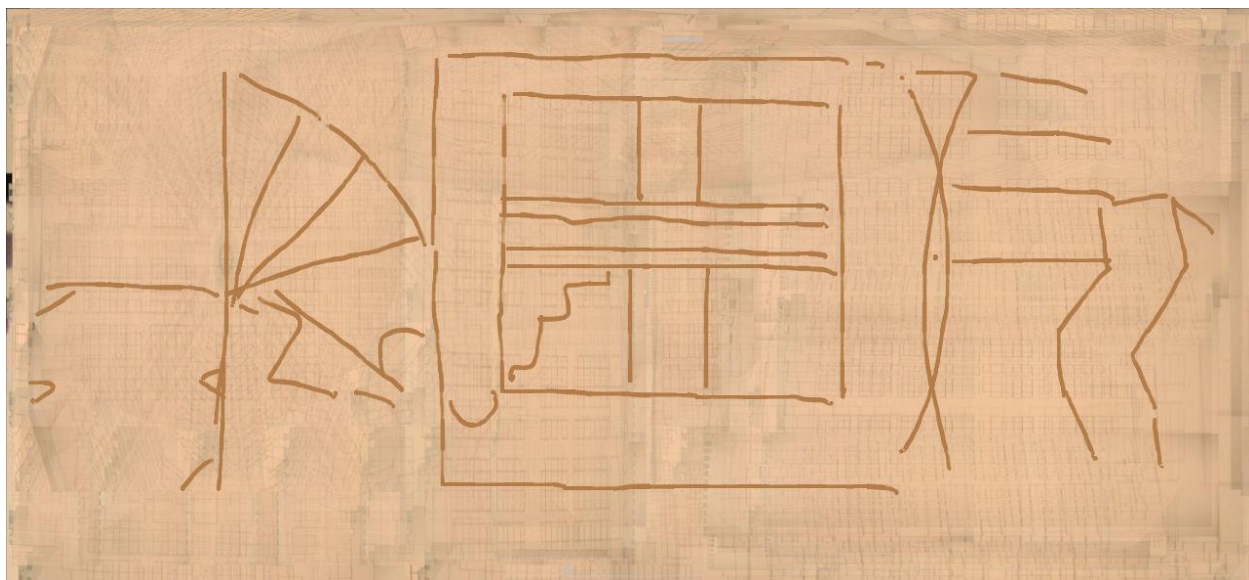


251i2

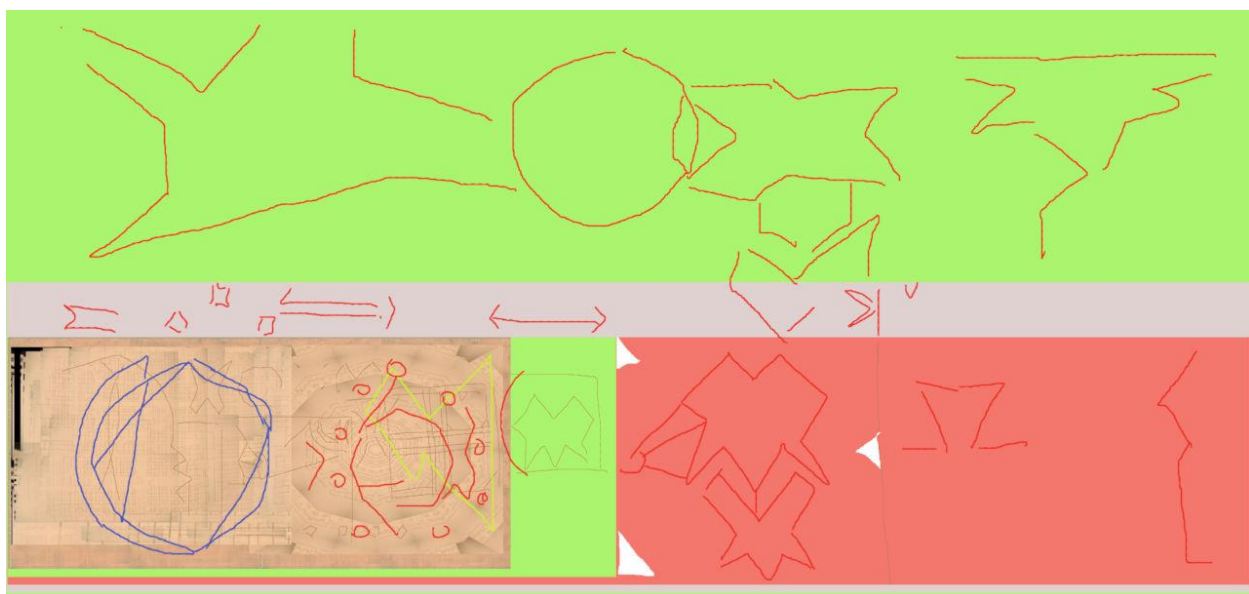


251i3

250s3



251i6



251i8

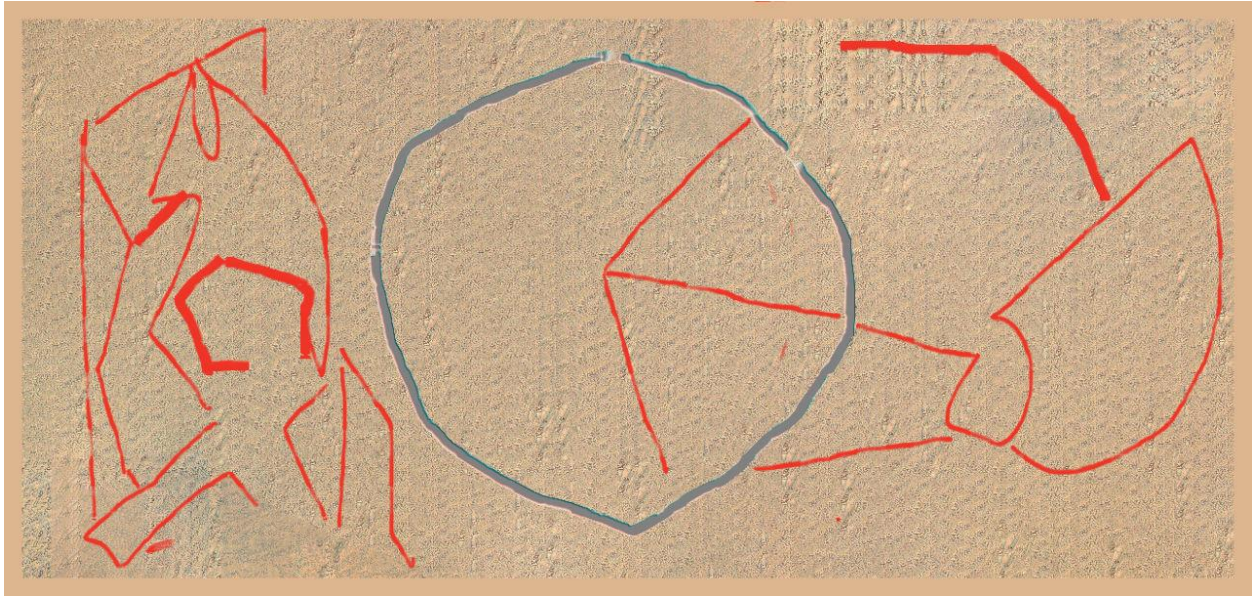
250s3

Van Gogh Still life Two SunFlowers

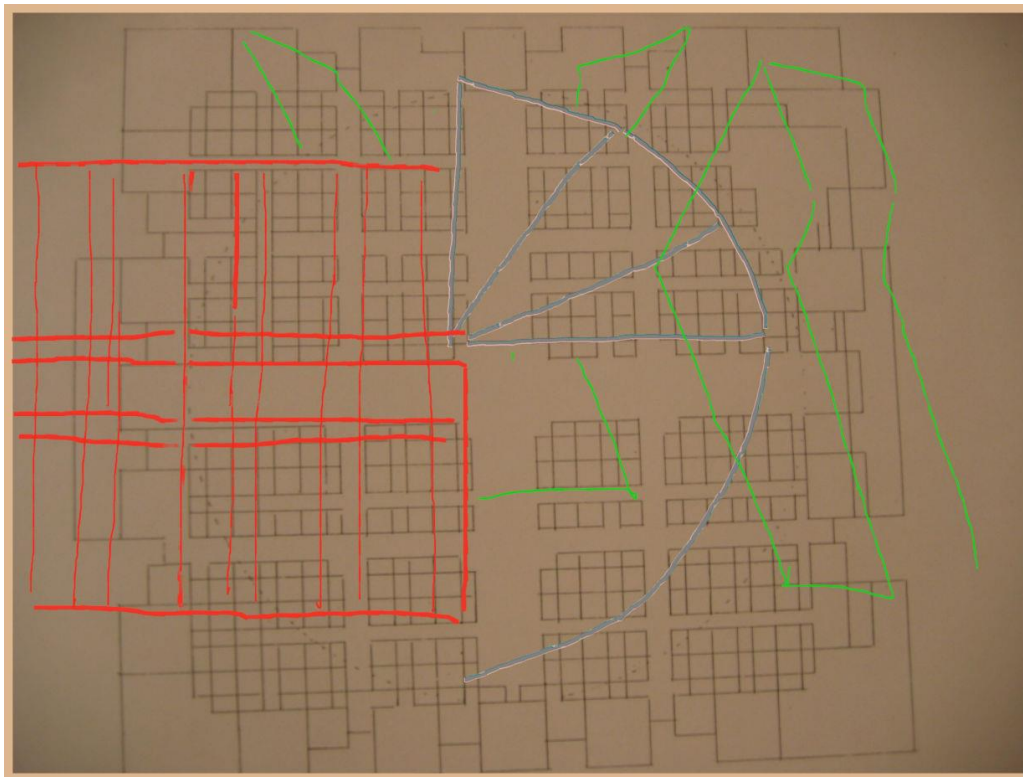
entropic companion to the 12 sunflower still life as artist Franciscan Tres Riche Heures this pair is a pun visually then of "diurnial", the world cloistered by sleep...(Heraclitus"the sleeping are co-workers with the waking")...

Still Life 12 Sunflowers

Relates a kind of Mandala pun to sunflowers as akin to Angleicos Mystic wheel, the latter designing San Marco to and eccleiasic calendar in a world screening the Space dedicated to both monks sworn to vows of silence as novitiates and the public of the donors, the calendar then screening space with time so to speak...

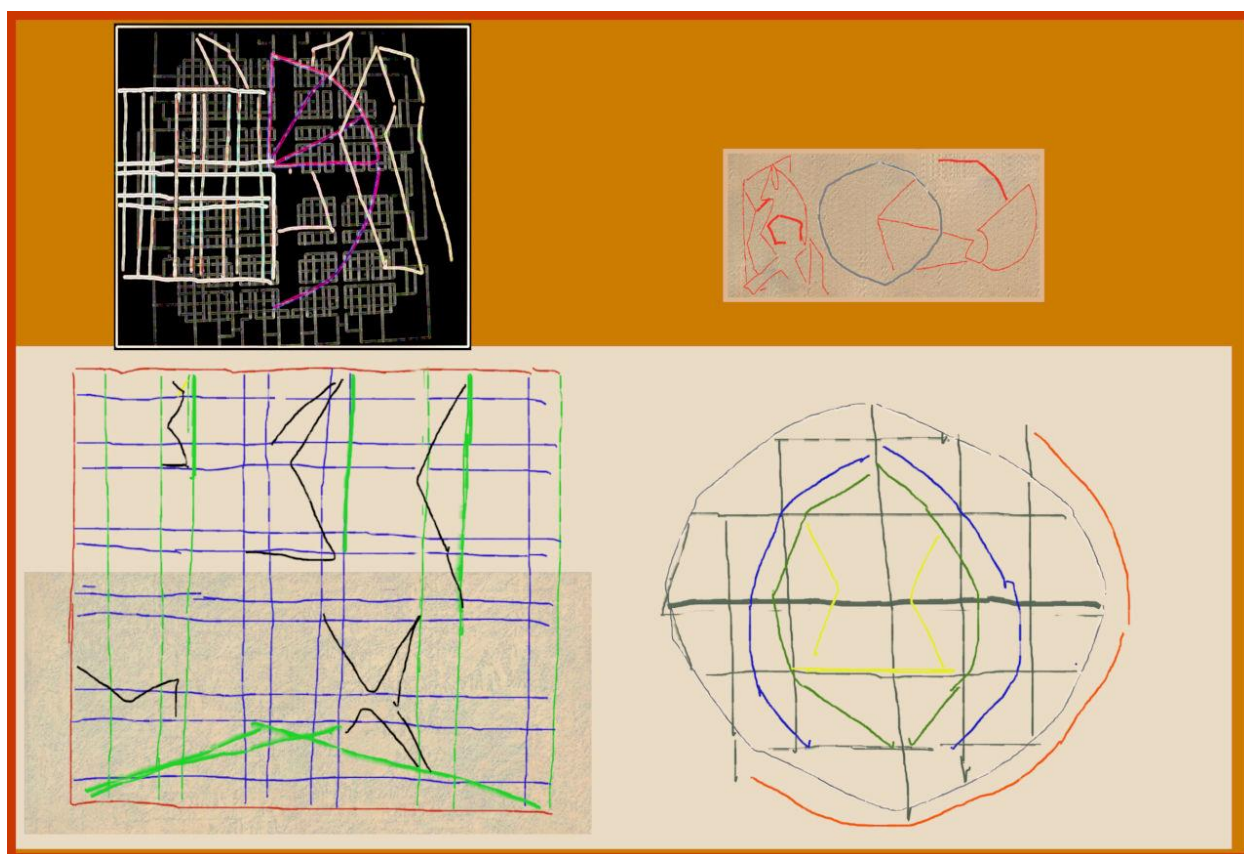


252j3



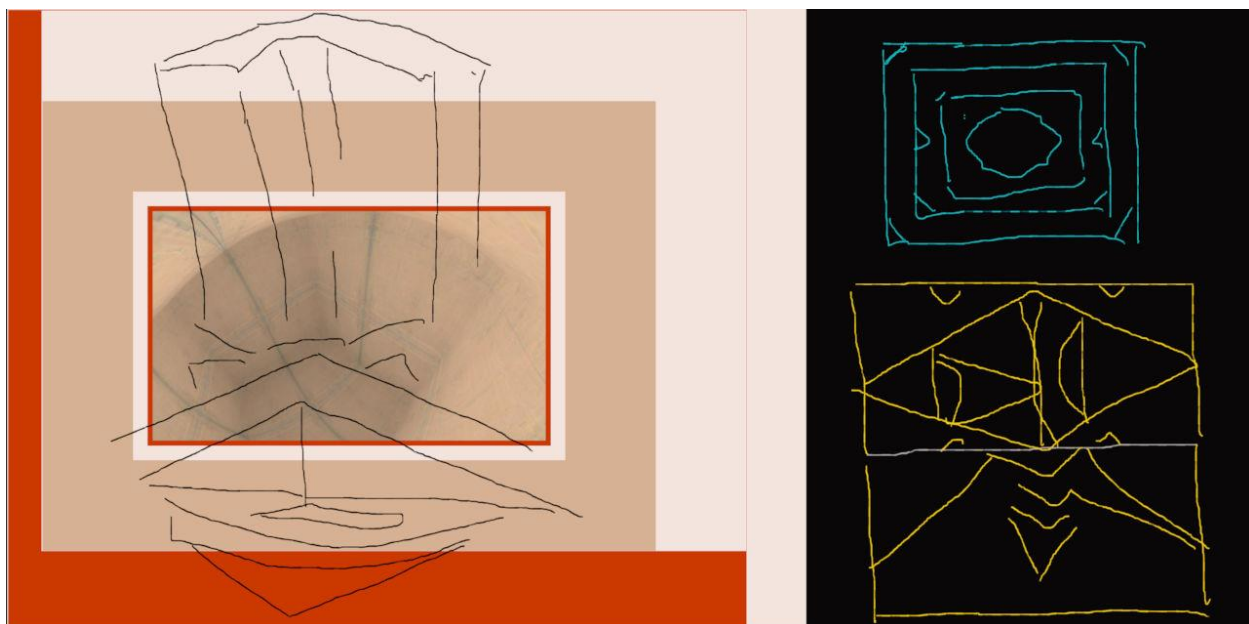
252j5

250s3



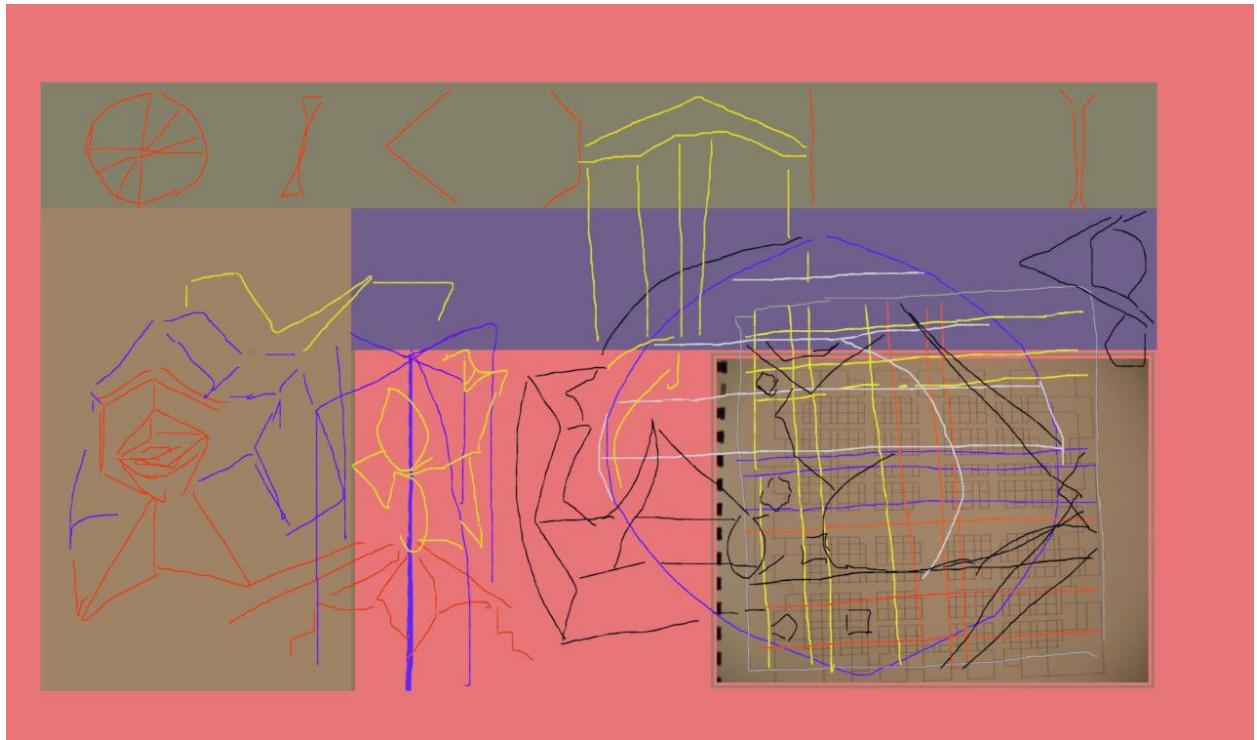
252j7

250s3



252j8

250s3



252k1

250s3

These drawings model the directions of Fran Angelico's Mystic Wheel painting from their broad cultural watersheds... these having an anchor I can source from the writing of Mola introducing an exhibition in the Guggenheim for which she brought attention to the word Skhar as relating culture and sculpture to the Akkadian word for the rhythm of making, and Ankhara ancient world then the motion of that anchor over Ankor Wat, Bangkok, Aghung (Bali temple), Gandara. Returning to Angelico and in particular his modelling of the pictorial space of San Marco to an ecclesiastic calendar representing a time and space screening of a space divided between the orders of novitiates sworn to

vows of silence as monks, and also the public of the the donors given the patronage of the Medici, thus along these lines we can consider the cultural watersheds as it were between the San Marco of Florentine San Marco and Vienese San Marco where Venetian water holding extending hence to Agean include Cythera birthplace of Aphrodite, and in the linkage of Pagan and Christian ethos the word skhar may link with pei, or to configure via Phaiton (linked to photon-man's measure of light) in the sense that the Platonic Phaedrus suggests of Phaiton or Icarus the framework of Christ ie the fall of man....

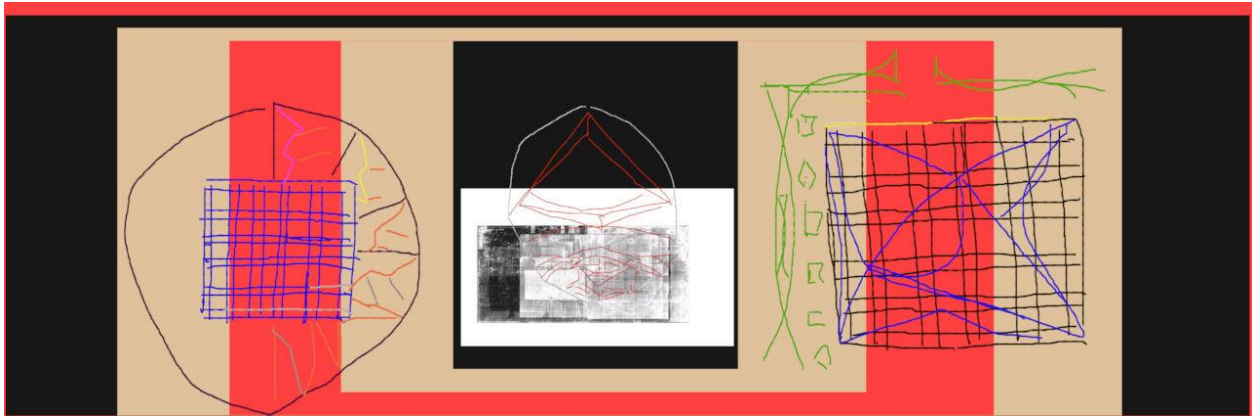
In Relation to the light of the world in the mystic religions Duchamp's medium of The

Glass feature a medium technically a kind of fluid, held in and state of suspense, and filtering through his allegories built between the Phaedrus and the fourth dimension there are overtones of pushing his end of history per beginning of flight reviewed through Phaito and Ur further .By this I suggest the bride refers to Bris soleil the Glass as filtering light and space certainly but also referencing bris soleil as “bride of the sun”, of Khatmandu Nari, (khat mandu or circular place gives the origin of “mandala”) one of most ancient cultures still maintaining Neolithic rites, of which “bride of the sun” is part of their ceremony...(because young girls are kept in dark room for many days and is

deleterious to health the dark nature of the ritual is hinted at in “fresh widow”...

Towards his world of puns I cannot resist noticing that rose selavy who makes an appearance in the inscription of fresh widow is linked to heuristic rose as anagram of tres riche heures, and returning to Fra Angelico the mystic wheel as an ecclesiastic calendar patterning the daily events and schedule of the monastery is similar in that respect to the Tres Riche heurs difference being the one is a monastery the other relates the mundane world. Thus From Rosa Bonheurs to Rose Selavy “via a vicarurus vicus of recircumlocution we return at length to Howth Castle and Environs” ie Finnegans

wake per Joyce's end of history...).VanGogh
on the other end of the spectrum
patterned 12 sunflowers in one work and
two in another to similarly give the cosmic
sunflower it's diurnal dew...



252k3

250s3

Duchamp make a sick readymade

Make a sic readymade...

Intro

The text I illuminate is on an ontological level: I am essentially interested in relating the cultural watersheds of the puns visually and verbally structuring the very art of configuration in that ontological sense which Duchamp prepares in a tension between the Phaedrus and its puns on the formative Pei (as in pawn, philosophy, experience etc) and what for him is the fourth dimension, what becomes for us the categorical implications of string theory and the neo space of our current Golden Age of Physics and Astronomy...

